NOVEMBER 1, 1940

MUSICAL COURIER

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Draft May Take 20 Per Cent from N. Y. Orchestras

Ensembles, the Opera and Music Schools Affected, Preliminary Survey Shows

Musical organizations, including orchestras, opera companies and schools of music through the United States, will be affected by the national draft, it became known following a survey by the Musical Courier.

In most large professional ensembles, about 20 per cent of the personnel was found to be within the draft ages of 21 to 35. Not all of these men are expected to be summoned for actual duty; however, an official ruling is awaited from Washington as to whether music will be regarded as an essential industry.

Officials of music schools are hoping for a ruling that students holding musical scholarships or fellowships will be considered on a parity with college students. In the case of the latter, it has already been held that students working

(*Continued on page 7*)

Boston's Symphony Starts 60th Year

By CYRUS W. DURGIN

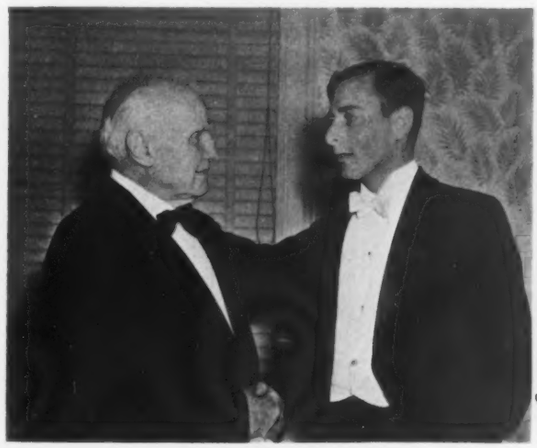
BOSTON.—The Boston Symphony Orchestra has entered its 60th year. The local music season may therefore be declared to have begun. Serge Koussevitzky, appearing at the first concert of his 17th season as conductor, was again greeted warmly. Symphony Hall resounded with applause as both orchestra and audience rose to welcome him on the afternoon of Oct. 11.

His first program was chosen apparently with two objectives in mind—art and what is going on in the world. There were but two symphonies, A London Symphony by Vaughan Williams, and Beethoven's Fifth. Incidentally this was

(*Continued on page 23*)

U. S. Anthem in Ur-Form in Congress Library

WASHINGTON, D. C.—A copy of the first published version of The Star-Spangled Banner, in the form of a handbill, has been acquired by the Library of Congress. This gives the full text of the song and a short account of how it came to be written. The handbill has been in the possession of Jesse L. Cassard of Baltimore, who discovered it in an old scrapbook in his attic and agreed to sell it.



WALTER DAMROSCH and ROBERT E. SIMON, JR.

The conductor 50 years ago opened Carnegie Hall, of which Mr. Simon is president, and where an anniversary lecture series will be given by noted musicians. (Story on page 20.)

Photo by Larry Gordon

Figaro Inaugurates Coast Opera

SAN FRANCISCO.—With more musical and social éclat than ever in the past, the 18th season of the San Francisco Opera Association, Gaetano Merola, general director, was ushered in at the War Memorial Opera House with a truly remarkable performance of The Marriage of Figaro on Oct. 12. Last moment changes of repertory brought to hearing one of the jewels in the crown of operatic masterpieces. Mozart's work, ably conducted by Erich Leinsdorf and under the fine stage direction of Herbert Graf, was sung by a notable cast. It included Elisabeth Rethberg as a richly endowed Countess; Bidu Sayao, a sparkling Susanna; Risé Stevens, pert and vocally incisive as Cherubino; Ezio Pinza, a dominant and impressive Figaro; John Brownlee, a suave and artistocratic Count. Other roles were enacted in capable style by Irra Petina, Marzellina; Gerhard Pechner, Bartolo; Alessio de Paolis, Basilio; Mari Monte, Barberina; Robert Ballagli, Judge; and George Cehanovsky, Antonio, all of whom provided comic acting of high effect.

Save for the fact that the text, sung in Italian, provided obstacles to complete understanding by all the auditors, this

(*Continued on page 7*)

AT BIRMINGHAM CHAMBER MUSIC FESTIVAL OF 1940

Left to right, Hugh Thomas, pianist; Orlando Cole and Charles Jaffe of the Curtis String Quartet; Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs; Ottokar Cadek, pianist and Festival Music Director; Jascha Brodsky and Max Aronoff, Curtis Quartet members. (Story on page 26.)

Hollywood's Fall Season Features Novel Premieres

Zador's Opera, Columbus, and Barber Symphony Are Heard —New Ballet Productions

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

The Columbus Day concert of Oct. 12 at the University of Southern California included the first Coast hearing of two fine contemporary works, a Symphony in one movement by Samuel Barber, and Eugen Zador's Christopher Columbus, with Albert Coates conducting. The symphony won warm response, proving a work of intrinsic beauty holding both progressive character and emotional appeal, combining thematic and developmental spontaneity with contrapuntal dexterity and feeling for instrumental color. Coates gave it a balanced and palpably sincere reading.

Billed as an opera, Zador's Columbus is lacking in drama, and the solo voice

(*Continued on page 22*)

Opera in Chicago Promises Delights

By RENÉ DEVRIES

CHICAGO.—The first week of the Chicago Opera Company's gala season opens Nov. 2 with Aida starring Zinka Milanov in her Chicago debut; Karin Branzell as Amneris; Giovanni Martinelli, Radames and John Charles Thomas, Amonasro. General Director Henry Weber will conduct. The regular subscription series opens Monday night when Tristan and Isolde will hold the boards with Kirsten Flagstad and Lauritz Melchior as the immortal lovers; Enid Szantho as Brangäne, George Czaplicki the Kurvenal and

(*Continued on page 18*)

20 Hours of Music Cheer 178 Trapped by Bomb

LONDON.—The love for music of a phonograph enthusiast and his ready invention recently saved 178 men, women and children trapped in an air raid shelter from extreme fear and panic when a huge chunk of masonry blocked the exit. While 44 rescuers dug feverishly to liberate the prisoners, some of whom were injured, John Deakin, aged 20, played the instrument through a hole in the debris for twenty hours. Those below, many of whom were suffering, joined gamely in the choruses until rescue came.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th St., New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00; Europe $4.50; Canada $4.50.

WGN Concerts Launch New Management

Organization Headed by R. Austin Wilder Opens Offices in Chicago, New York and Hollywood

WGN, Inc., of Chicago, of the Mutual Broadcasting System, has announced the opening of a concert management to be known as WGN Concerts, under the personal direction of R. Austin Wilder. Offices have been opened in Chicago, New York and Hollywood. On the staff under Mr. Wilder are L. T. Carr, assistant to the director; Raymond Taylor and Victor Kendall, Midwestern and West Coast representatives, respectively; Julian Seaman and William O'Neil, press representatives.

Mr. Wilder, for the past four years, has been associated with the Columbia Concerts Corporation. Mr. Carr joins the new organization from the New York headquarters of AGMA and Mr. Taylor comes from the Chicago offices of Columbia Concerts Corporation. Mr. Kendall until recently was associated with the motion picture industry on the Coast. Mr. Seaman is known as a music critic and writer in New York; Mr. O'Neil was in newspaper business in Chicago.

In announcing the organization, WGN emphasized that "a departure from the prevalent attitude toward artist management" is proposed. "WGN proposes to return to the tradition of personal and individual attention and service to the artist's career and its problems."

The new management will represent artists in all fields of music endeavor as well as motion pictures, it is stated.

GERALDINE FARRAR CRUSADES FOR "AN AMERICAN OPERA."

The former Metropolitan Opera soprano with C. David Hocker, president and general manager of the Philadelphia Opera Company, at opening of campaign launched by the latter organization.

John F. Royal Named to New NBC Post

John F. Royal, vice-president in charge of programs at NBC, has been named to the newly-created post of vice-president in charge of new activities and developments, according to an announcement by President Niles Trammell. Mr. Royal will take over international broadcast activities, including the planning and coordination of new and experimental broadcasting services and techniques, among which are television, frequency modulation, facsimile and international shortwave. He will supervise all activities pertaining to international relations and NBC personnel abroad.

Succeeding to his former post is Sydney N. Strotz, who on Oct. 15 relinquished his duties as vice-president in charge of the central division in Chicago.

Mr. Royal is expected to concentrate immediately upon the development of television.

National Symphony Opens Contest for Native Works

WASHINGTON, D. C.—American composers have been invited by Dr. Hans Kindler, conductor of the National Symphony Orchestra, to enter a competition to select new American compositions for the permanent repertoire of the ensemble. Final judging will be made at a symposium by a "representative American audience." All entries must be received by Dr. Kindler not later than Dec. 15, at National Symphony headquarters, Woodward Building, Washington, D. C.

Alma Gluck Zimbalist Bequest to Barnard

The late Alma Gluck Zimbalist left a bequest of $10,000 to Barnard College to establish a Zimbalist Scholarship for a student majoring in political economy, Dean Virginia C. Gildersleeve has announced.

Urge "Chain" Opera

Geraldine Farrar Pleads for Interchange of Artists

PHILADELPHIA.—Establishment of a chain of opera houses throughout the country with an inter-change of artists so as to provide experience and training for young artists, was advocated by Geraldine Farrar at a tea in her honor given by the Women's Committee for the Philadelphia Opera Company.

Miss Farrar declared that "young and ambitious talent has no business in the domain" of the Metropolitan. "Competition with artists of rank there is neither fair nor profitable. The young singer who makes a Metropolitan debut with no previous experience to warrant her inclusion in the general repertoire, is likely to remain just a cog in the machinery. She can have no proper training nor frequent try-outs in such a company whose season is so short and whose performances must be carefully calculated to render the maximum of artistic enjoyment by great stars."

The value of the radio and screen in developing singing stars was minimized by Miss Farrar, who endorsed the efforts of the new Philadelphia Opera Company to provide opera "at prices graduated to meet every purse" and also the plan to present opera in English.

N. W.

Hodge Resigns as Conductor of Portland Philharmonic

PORTLAND, ORE.—Leslie Hodge has resigned as conductor of the Portland Philharmonic Orchestra, and this resignation, which was tendered only a few days before a new season was to commence, has once again thrown Portland's symphonic affairs into confusion. Hodge, gifted young Australian musician and protégé of Alfred Hertz, came here a year ago and interested various civic bodies in co-operating with the local WPA music project, with the result that the Portland Philharmonic was formed, with himself as the conductor. Eight concerts were given last season, many of them of considerable artistic merit; and ten events were planned for the 1940-41 season.

Hodge, in his letter of resignation, intimated that the lack of adequate financial backing was the primary reason for his act. No one has been designated to succeed him, nor has it even been decided definitely to go ahead with the season originally planned. The Portland Chamber of Commerce has agreed to underwrite a season to the extent of $3,000, but it is reported that considerably more backing must be secured before a season can safely be undertaken.

D. L. P.

N. Y. Community Trust Gives $3,000 to Opera Guild

A gift of $3,000 from the New York Community Trust to the Metropolitan Opera Guild will be used to purchase tickets for performances and to distribute them at lower prices to children of accredited schools in the New York area. This was disclosed by Mrs. August Belmont, president, at the first meeting of the Guild this season on Oct. 10 in the Hotel Pierre, New York. Mrs. Belmont said that the Guild had provided for 11,000 children last year to attend the opera.

Mrs. Oswald B. Lord, chairman of the committee organizing listening groups throughout the country, said that plans are under way to organize 1,000 such groups. She said the first broadcast opera on Dec. 7 will be a "festival broadcast of thanksgiving both for the success of the opera fund campaign and for the program of weekly broadcasts."

Homer Wickenden, new executive director, was introduced and announced a 10 per cent increase over last year's membership. Mrs. William Francis Gibbs, membership chairman, said that the first Guild event will be an At Home on Nov. 24 when members will have an opportunity to inspect their new facilities.

National Council For Music Formed

Discussion of Problems and Advancement of Art Are Aims of New Body

Organization and incorporation, under the laws of New York State, of the National Music Council was announced on Oct. 10 in New York City after a meeting of the executive committee at the MacDowell Club.

Edwin Hughes is president; Mrs. Vincent Hilles Ober and Davidson Taylor, vice presidents; Franklin Dunham, secretary; Walter G. Douglas, treasurer; and Harold Spivacke, archivist. The Library of Congress was made the official depository for the archives of the council.

The need of a clearing house for nationally active musical interests, according to Mr. Hughes, has been felt for some years. Until now, he said, there has been no attempt to bring these organizations into one body to discuss national music needs and problems. Mrs. Ober, president of the National Federation of Music Clubs, called a meeting of representatives of various musical activities during the 1938 session of the Music Teachers National Association and an organizing committee was named with Dr. Spivacke as chairman.

Mr. Hughes said that the purposes of the council are:

"To provide the member organizations with a forum for the free discussion of problems affecting the national musical life of this country.

"To speak with one voice for music whenever an authoritative expression of opinion is desirable.

"To provide for the interchange of information between the various member organizations.

"To encourage the coordination of efforts of the member organizations, thereby avoiding duplication or conflict.

"To organize explanatory surveys or fact-finding commissions whenever the council shall deem them necessary for the solution of important problems.

"To encourage the development and appreciation of the art of music and to foster the highest ethical standards in the musical professions and industries."

Membership in the council is limited to organizations whose musical activities are national in scope. The list of present members includes the following:

American Academy of Teachers of Singing; American Composers Alliance; American Society of Composers, Authors and Publishers; Associated Glee Clubs of America; Columbia Broadcasting System; International Student Musical Council; League of Composers; Music Publishers Protective Association; Music Teachers National Association; National Association of American Composers and Conductors; National Association of Broadcasters; National Broadcasting Company; National Federation of Music Clubs; National Guild of Piano Teachers; National Piano Manufacturers Association of America; Sigma Alpha Iota; Song Writers Protective Association, and Standard Music Publishers Association.

In addition, the membership of a number of other organizations is under consideration.

San Carlo to Present 3 Operas in English During Tour

Three scores in the repertory of the San Carlo Opera Company will be presented in English during its Wheeling, W. Va., engagement which opened on Oct. 8. Fortune Gallo, general manager of the company, said that Madam Butterfly, Tales of Hoffman and Martha have been selected from the repertory of twenty operas for translated performances.

The Chicago season of two and a half weeks opened on Oct. 11 in the Auditorium Theatre. Several new singers will be heard this season, the 18th of Carlo Peroni as conductor with the company.

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A is an Anthem which stirs the whole land up.
When the band plays it, the public must stand up.
B's the Box-Office where money amasses.
How do they manage to get it from passes?
C is the Critic who loves to pick winners.
Most of the time he is panning beginners.
D is the Debut with relatives clapping.
In a rear seat, a critic is napping.
E is an Encore. Reluctance is feigned
Before the rendition is graciously deigned.
F is for Forte. All players delight
In socking pianos with all of their might.

G is the Gypsy who plays without rest.
None will deny he's the top Buda-pest.
H is a Hall. A very fair wage
Is earned by the ones who sell seats on the stage.
I—Impresario, fancies fur collars,
Assist him in raising much-needed dollars.
J is for Jitterbug, Juke-box and Jazz,
Items which only America has.
K is for Kudos, and here's what's unfair:
The few with the Kudos get more than their share.
L's a Libretto. The question is what,
What does it get you to know of the plot?

M is the Met. The stars as a rule
Graduate first from a musical school.
N is a Notice. To make it behave,
Clip out the panning; just leave the rave.
O is the Opera, an eve of attrition.
What would we do without intermission?
P is a Prodigy, spoiled and ill bred.
He plays in a hall when he should be in bed.
Q's a Quartet, a concert of strings.
It may be Okay; or One of Those Things.
R is the Radio. Would there were more
Songs by great singers, less of the war!

S is Soprano. She's game for odd capers
So long as her photo emblazons the papers.
T is the Tenor. He's glued in his tracks
Accepting applause that sounds like the claque's.
U is a Union, a place for debates
For singers and players with very few dates.
V is the topic when divas do dine,
That curious property called Vitamin.
WXYZ—imaginary station
Signing off here on this oration.

Schang's Musical Almanack

FOR NOVEMBER, 1940, WHICH HATH XXX DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

NOVEMBER, 1940 VOL. I, NO. 11

1—F.—V. Bellini born, 1801.

2—Sa.—Mrs. Roosevelt returns to White House to start packing, 1940 (*Some people hope!*)

3—Su.—Japanese diplomat offers 50 fishing smacks in exchange for naval base on Hawaiian Islands, 1940.

4—M.—Wolf-Ferrari's Secret of Suzanne first shown in Munich, 1909.

5—Tu.—ELECTION DAY. Lots of people think the country is going to the dogs. Lots of other people think the dogs have the country.

6—W.—J. P. Sousa, march king, born 1854. I. J. Paderewski born 1860.

7—Th.—Stoughton Musical Society, oldest in U. S. A., founded 1786.

8—F.—Chas. L. Wagner's book "Seeing Stars" pronounced longest press story ever written, 1940.

9—Sa.—Defense genius covers tin shortage by buying up Willkie buttons, 1940.

10—Su.—M. Luther, militant hymn writer, born 1483. F. Couperin born, 1868. First performance of Verdi's Forza del Destino, 1862.

11—M.—ARMISTICE DAY. F. Stock born, 1872. H. Rabaud one day old, 1873.

12—Tu.—Captured countries assured by Hitler that he will grant them Freedom of the Seize, 1940.

13—W.—Geo. Chadwick born, 1854.

14—Th.—G. Spontini born, 1774.

15—F.—Twenty-two years ago this day Rosa Ponselle made her Met debut with Caruso, and boy! how they miss her today.

16—Sa.—Minnie Hauk, famous Carmen, born 1854. P. Hindemith born, 1895. L. Tibbett born, 1896.

17—Su.—Debut of Thomas' Mignon in Paris, 1866; Giordano's Fedora in Milan, 1898.

18—M.—H. L. Higginson, founder of Boston Symphony, born, 1834. A. Galli-Curci born, 1890. E. Ormandy born, 1899.

19—Tu.—Ippolitoff-Ivanoff born, 1859.

20—W.—First performance of Beethoven's Fidelio, Vienna, 1805. D. G. Mason born, 1873.

21—Th.—THANKSGIVING DAY—*Our grateful thanks to Thee, O Lord, We tender in devotion, That Thou has circled our seaboard, With vastnesses of ocean.*

22—F.—J. Iturbi born, 1895. Debut of Mascagni's Iris in Rome, 1898.

23—Sa.—M. De Falla born, 1876.

24—Su.—Lilli Lehmann born, 1848.

25—M.—Debut of Flotow's Martha, Vienna, 1847. E. Nevin born, 1862. Helen Jepson born, 1906.

26—Tu.—Hoosac Tunnel, large enough to hold the Berkshire Festival in a bomb raid, completed, 1873.

27—W.—Debut of Balfe's Bohemian Girl, 1843; Glinka's Life for the Czar, 1836.

28—Th.—A. Rubinstein born, 1829. F. Drdla born, 1868.

29—F.—J. B. Lully born, 1632. G. Donizetti, 1797. J. Weckerlin, 1821.

30—Sa.—☞ Next issue (Dec.) of this Almanack last for ten years. *Adv.*

Draft May Call Many Musicians From Orchestras, Opera, Schools

(Continued from page 3)

for a degree may be placed in a deferred classification for one year. Musical awards already made may be affected if an adverse decision is announced.

Some musical educators feel that a favorable ruling ultimately will mean that degrees in music will be accepted on a parity with those in arts, science, engineering and allied fields.

Faculties of many music schools also are affected. In several instances younger members of the teaching staffs are within the prescribed age limits, although most of these faculty positions are secondary ones.

The Philharmonic-Symphony Society of New York registered 20 men out of a total personnel of 106. Of these, the most prominent is Saul Goodman, tympanist. All members of the orchestra are now citizens, and about one third are American-born. John Barbirolli, conductor, was granted his first papers two years ago and now holds American citizenship. The Philharmonic expects that the estimated percentage of one man in 20 being summoned for service will hold true and little change in personnel is expected.

At the Metropolitan Opera House figures were not available, but orchestra, chorus and ballet may be slightly affected by the draft, according to the management.

Toscanini's NBC Orchestra may be drastically affected, it was disclosed. Unless exemptions are granted, the entire French horn section, the first three oboes, and several violinists may be called. In fact, only six men will be left in the first violin section. In all, 35 members of the orchestra are within the age limits of the draft.

In the NBC Orchestra, Frank Miller, first cellist was among those who registered for the draft. The oboists who also were listed are Robert Bloom, Sidney Halpern and John Pryor. William Polisi and Leonard Sharrow, first and second bassoonists, and Arthur, Jack and Harry Berv, the three French horn players, also enrolled.

Two string quartets, comprising members of the orchestra, are also within the age limits, it was disclosed. Of the Primrose Quartet members only William Primrose will not be affected. Oscar Shumsky and Joseph Gingold, violinists, and Harvey Shapiro, cellist, all registered. In the American Quartet, Max Hollander and Paul Winters, violinists, are within the draft ages. These men hold positions also in the NBC Orchestra.

Jacques Larner, a member of the first desk in the second violin section, and both of the third stand members of this section also are subject to call.

Columbia's Orchestra Affected

A survey of members of the Columbia Broadcasting Orchestra, conducted by Howard Barlow, shows that about 20 per cent of its personnel is within the draft ages. Mr. Barlow is beyond the classification but Bernard Herrmann, his associate, is liable to call. Others include Harry Freistadt, first trumpeter and Mitchell Miller, solo oboist.

Three members of the Dorian Quartet, composed of members of the orchestra, are also within the draft ages. Bernard Greenhouse, cellist of this ensemble, is already preparing for service and spent the summer taking lessons in flying.

Many Juilliard Fellowship Students Eligible for Draft

Geoge A. Wedge, dean of the Institute of Musical Art, told the Musical Courier that about 127 students of the total enrollment of 1,100 are within the draft ages. This includes the holders of scholarships and regularly enrolled students. Mr. Wedge said that he is of the opinion that the reported decision to permit students to finish courses for which they are enrolled will obtain in the case of those studying music.

Oscar Wagner, dean of the Juilliard Graduate School, said that 83 out of the 175 at the school are within the draft ages. All are holders of fellowships.

Students of both schools are drawn from several States and their names have been forwarded to their home cities.

Huhn's Thanksgiving Cantata Performed

Bruno Huhn, composer, conductor and song-coach, was represented in the Brooklyn Academy of Music program of the Civic Orchestra on Oct. 16, The Fireside Singers presenting his Thanksgiving cantata, Praise the Lord, before an audience of 2,000.

Cecile Jacobsen conducted the work, which is fluent and melodious. The text is taken from the Bible, with the addition of three poems, America the Beautiful, Where Cross the Crowded Ways of Life, and America Befriend. The large audience received the performance with warm enthusiasm. F. W. R.

LILY PONS, Metropolitan Opera soprano, takes time off for a brief canter at the Canadian estate of Frank LaForge before embarking on her 1940-41 transcontinental tour.

EDNA HOLLAND

Edna Holland to Return in Songs of Louisiana

Edna Holland, who as Edna Thomas is known throughout concert centers of the world as "The Lady from Louisiana," will present her Creole-Negro folksongs and songs of the South again this season.

Prior to the outbreak of the war in 1939, Miss Holland made a world tour by airplane including concert and radio recitals in London, Rotterdam, Amsterdam, Utrecht, The Hague, Brussels, Paris, Budapest, Turin, Venice, Milan, Bologna, Rome, Athens, Cairo, Alexandria, Bangkok and Singapore.

When Miss Holland presented her Sunday Evening Series at the Broadhurst, Booth, Lyric and McMillin Theatres in New York, great interest was aroused because of the wide research shown in these presentations and in the authenticity of the interpreter's songs and costumes.

"It was a great surprise to me to have received comments from such diversified sections of the press on the occasion of these performances in the theatre and in Town Hall," Miss Holland told a Musical Courier representative recently.

Miss Holland has assembled a wealth of new folk material which reveals "the core of American creative life." The artist has also greatly enriched her collection of costumes for her various appearances. M. M.

Pittsburgh's New Opera Forces Bow

By RALPH LEWANDO

PITTSBURGH, PENNA.—The newly organized Pittsburgh Opera Company, of which Vladimir Bakaleinikoff, assistant conductor and first viola player of the Pittsburgh Symphony Society is musical director, launched forth on the local music scene with two performances in English of Mozart's entrancing Marriage of Figaro, using the dialogue translations of Eugene Goossens. All participants were Pittsburghers. Each performance featured a different cast.

Mildred Throne is dramatic and stage director; Jacob Evanson chorus director; and Margery Schneider supervised the dance work. Every bit of scenery and furniture was especially constructed by Pittsburghers as a labor of love. Clarence Carter designed the scenes and costumes, William Linny designed the furniture, and A. W. Kakilty of the Duquesne Light Company who has a penchant for lighting, having studied under Max Reinhardt, was responsible for excellent lighting effects. Frank Mason and the Pitt Players' technical staff contributed their services to the cause.

Coast Opera Opens

(Continued from page 3)

production excelled in both vocal and instrumental production and was received with rapturous applause.

Two days later Delibes' Lakmé was produced, with Lily Pons as the brilliant protagonist. Her Bell Song was the particular object of a long ovation, and her charming appearance won all hearts. Alexander Kipnis sang his first performance of Nilakantha in this city—giving majesty and vocal richness to his enactment. Others in a generally effective performance were Raoul Jobin, making his debut here as Gerald; Irra Petina, a charming Mallika; George Cehanovsky as Frederic; Thelma Votipka, as a rich-toned Mrs. Benson; Norma Andreotti, in her local debut, as Ellen; Mona Paules as Rose; Andre Ferrier as Hadji. The ballet, trained by William Christensen and Janet Reed, had an important part in the work. Mr. Merola conducted with effectiveness, and the chorus trained by William Tyroler came in for its share of acclaim.

Delightful new settings and costumes by Jane Berlandina were a feature of the production of Der Rosenkavalier—alas, in German and not in English, as originally planned—on Oct. 16. For the Strauss operatic comedy, a truly notable cast had been assembled. It was headed by Lotte Lehmann, the beloved and unique portrayer of the Marschallin, a glamorous figure of vocal mastery. Kipnis in his renowned impersonation of Baron Ochs, subtle and not sottish, singing with great variety of utterance and mood, was also outstanding. Risé Stevens gave a truly notable Oktavian.

Three local debuts were made by Walter Olitzki, a competent Faninal; Susanne Sten, whose fine art had little opportunity as Annina; and Margit Bokor, gifted Hungarian soprano, who made a charming Sophie. Valsacchi was sung by de Paolis, the Notary by Walter Lorenz; Lorenzo Alvary was the police commissioner, and the singer in the levee scene was Francisco Naya, a promising newcomer. Leinsdorf conducted with general good command of the complicated musical forces. The staging of Dr. Graf had many fine points.

Further performances, to be reviewed later, included: La Boheme, Don Giovanni, A Masked Ball, Carmen, Rigoletto, Aida and Manon, the local season scheduled to close with a popular Carmen on Nov. 2. D. N.

GEORGE PERKINS RAYMOND, tenor, has returned to New York from the Pacific Coast after spending the summer at his home in Santa Barbara. Mr. Raymond starts his concert tour early this month in Michigan. He will be heard also in Pittsburgh and other Pennsylvania cities, and will make a second tour to the Middle-West after the Christmas holidays to sing in Minnesota and Illinois cities.

Heavy Recital Schedule Opens in New York Halls

New York's recital season grew steadily in dimensions as the middle fortnight of October arrived. Between Oct. 7 and 21, there were some twenty events in the chief Manhattan halls, exclusive of orchestral concerts, reviewed on another page.

Outstanding was the opening of the New Friends of Music concerts, marked by the new policy in which modern works will share the bills with classics. Marian Anderson reappeared in a Schumann cycle. The return of Shura Cherkassky, pianist, after four years was another feature. The Jaroff Don Cossack Chorus opened the Hurok Carnegie Hall series of this management.

Other features were the return of Virginia Pemberton and Nora Fauchald, sopranos, and Erno Balogh and Elizabeth Zug, pianists.

Debuts included the American bow of Edward Kilenyi, young Hungarian-American pianist; and the first New York recitals of Jacques Abram, Gina Van de Veer, Francis Flanagan, Eugene Gash, and Bronislaw Gimpel.

Elna Sherman in Old English Music

A program of Tudor, Elizabethan and early Jacobean music for virginals, recorder and viola d'amore, the first two played by Elna Sherman and the latter by her assisting artist, Nina Courant, was given in Town Hall on Oct. 7. "Intimate" is the word best descriptive of the concert, for Miss Sherman, in Elizabethan costume, discoursed on the music of the period before playing each number.

The music consisted wholly of short pieces and ranged from traditional airs through works of Newman, Blithman, Henry VIII, Cornish, Bird, Bull, Gibbons, Tompkins, Cosyn, Holmes and others, to numbers for small harpsichord and gamba, contained in a MS, Drexel 5612, in the New York Public Library. The audience was fairly large and cordial.

Eugene Gash Makes Debut

Making his Eastern debut in the first of three recitals he is to give here, Eugene Gash, young Negro pianist from Denver, in Town Hall on Oct. 8 impressed his listeners as a capable, well-trained and scholarly musician. He is a pupil of E. Robert Schmitz and reflected some of the style of that pianist-pedagogue.

His program listed the second English suite in A minor of Bach; the fifteen descriptions of Pictures at an Exhibition in the original version of Moussorgsky: Debussy's suite For the piano: three Ravel numbers, including two excerpts from Le Tombeau de Couperin and an Allegro Barbaro of Bartok.

Technically deft, the newcomer impressed primarily by his close attention to detail. The Bach was scholarly but not academically read. The Moussorgsky might have benefited by a more diversified tonal palette on his Baldwin piano. The Debussy and Ravel had moments of sheer brilliance; Bartok was played with *élan*. The large audience greeted the newcomer with enthusiasm and demanded encores.

Elizabeth Zug Returns

A debutante of last season Elizabeth Zug, young native pianist, gave her third Town Hall recital on Oct. 9. Before a large audience, Miss Zug presented two Beethoven numbers, the E flat sonatina, written at the age of 11 and his final sonata, Op. 111, Chopin's Op. 49 Fantaisie and three Schumann numbers, a toccata, Nachtstück and the first movement from his Concerto sans Orchestra, Schubert's No. 3 Marche Militaire with interpolations as arranged by Alberto Jonas, Ravel's Ondine and Griffes' Lake at Evening and concluded with Liszt's Mephisto waltz. The young pianist played with vigor, *élan* and much temperament, the Steinway piano providing a full sonorous tone. Technical ability is hers, but not always used in clear-cut manner. Interpretatively she has many unorthodox ideas.

Photo by Larry Gordon

(Left) **LUCY MONROE, centre, and HELEN JEPSON, right, CHAT WITH FRANK BLACK** at the RCA-Victor party at the New York World's Fair, which closed on Oct. 27.

(Right) **JACQUES ABRAM,** pianist, gave a recital in Town Hall, New York, on Oct. 14.

The Original Don Cossacks

The usual army of devotees of choral music in the Russian manner turned out at Carnegie Hall on Oct. 9 to hear the stirring and resonant proclamations of the Don Cossack Russian Male Chorus, conducted by Serge Jaroff, and opening the Hurok concert series. As is the custom of these vigorous and superbly trained singers, the opening list was in churchly vein, while later the lighter spirit predominated, with rousing soldier and folk songs. The dynamic gamut from softest effects to thunderous crescendos was again in evidence in a program which stirred listeners to many recalls. Encores were liberally granted, particularly in the latter half of the evening, when familiar airs from the folk treasury brought an enthusiastic reception from listeners who knew these songs well.

Francis Flanagan in Debut

Francis Flanagan, violinist, at Town Hall on Oct. 11 made his debut before a large, appreciative audience of Irish and American admirers. Erin was represented by John Field's E flat major Nocturne and Albert Spalding's arrangement of an old Irish song and dance based on the tunes of Norah O'Neale and The Foggy Dew. Then came Alberto Jonás' revision of Raff's A major sonata. Fritz Kreisler was in the audience to hear Mr. Flanagan play several of his arrangements including the C major Vivaldi concerto, the Tartini Fugue and the Londonderry air called Farewell to Cuchullan. Among shorter numbers in the final group were first performances of two atmospheric numbers by Jonás, On Wings of Desire, a barcarolle, and an intermezzo, Humoresque. Guido Papini's Saltarella concluded the printed list. Mr. Flanagan gave the impression of a sensitive and poetic interpreter. Kenneth Bailey gave piano sympathetic support.

Gina Van de Veer in New York Debut

Making her debut in the metropolis after a lengthy residence in Europe, the American soprano, Gina Van de Veer, appeared in recital at Town Hall on Oct. 13.

The diversified program was devoted to an opening group of early classics, followed by numbers in French and German, including Brahms' Zigeunermelodien and a set of six humorous songs (with poems by Wilhelm Busch) composed by Franz Mittler, who also furnished polished piano assistance as accompanist. Further aidful cooperation came from the Gordon String Quartet. Miss Van de Veer has a voice of limited range and compass, but of agreeable quality. She uses the organ smoothly and intelligently. As an interpreter she revealed musical taste and variety of feeling. It was evident that the audience liked her performances uncommonly well.

Virginia Pemberton in Recital

Appearing in Town Hall after a year's absence, Virginia Pemberton, soprano, who has been heard with the Chicago Opera, sang a program of wide range on Oct. 13. Giuseppe Bamboschek was at the piano for a list that included arias from Tosca, Louise and Der Freischütz, a Bergerette by Recli, and Rispetti Nos. 5 and 7 by Wolf-Ferrari. In songs by Fourdrain, Dessauer, Debussy and Massenet, the soprano showed a diction schooled at an authentic source. The brief German group linked Strauss' Morgen and Ständchen with the Weber excerpt.

Miss Pemberton found particularly sympathetic the Foster song, I Dream of Jeanie, after which there were Malotte's setting of the Lord's Prayer, Rachmaninoff Floods of Spring and several encores. A gracious recitalist, she again showed a flair for appealing numbers. If her lyric voice is not large, she found accents of charm particularly in some of her French and English offerings. The audience was a friendly one.

Jacques Abram's Pianism

Coming from Texas, young Jacques Abram has started a notable musical career in New York, where he acquired artistic education at Juilliard, won two important awards from the National Federation of Music Clubs and the Schubert Memorial, made his New York debut with the Philadelphia Orchestra, and gave his first recital in the metropolis at Town Hall, on Oct. 14.

The last-named event again demonstrated the unusual abilities of the gifted youth. He played a standard program of Scarlatti, Haydn, Chopin (B minor sonata) Brahms (two ballades and two capriccios) Debussy and Medtner, the list showing Abrams as a highly understanding musician and skilled technician. He performs smoothly, convincingly, with the true artist's instinct to make self as much as possible subservient to the message of the music. Style, phrasing and tone production all bespoke thorough groundwork and intelligent application. Abrams won striking success with abundant applause and encores.

Erno Balogh in Recital

Mature musicianship was again disclosed by Erno Balogh in his annual Town Hall recital on Oct. 15. At the same time there were occasions when his interpretations were slightly unorthodox. Two preludes and fugues, in F minor and B flat major, of Bach were set forth with much tonal beauty from his Steinway piano and then came Beethoven's F sharp sonata, Op. 78, where vivid coloration and bravura effects superseded. Mr. Balogh selected Schumann's F. sharp major Romance where the lyric

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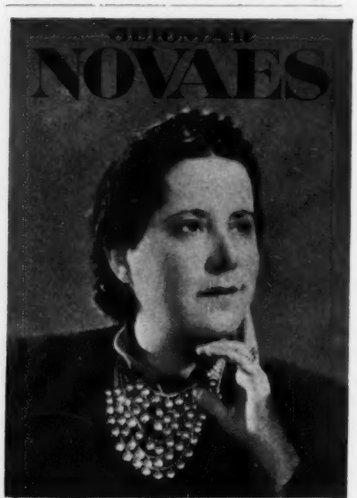

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mood was ably sustained, and the G minor, Op. 22, sonata where Mr. Balogh concentrated upon the andantino episode stressing its tender style but effacing this mood by sheer vehemence in the rondo conclusion. The second Romanian Dance of his teacher, Bartok, two Debussy morceaux and some Villa-Lobos, Albeniz and Mignone items concluded his formal list which was roundly applauded by a large audience.

Shura Cherkassky Shines

Away from New York's concert life for four years, spent triumphantly in Europe, Shura Cherkassky came back to Carnegie Hall on Oct. 16, and was received with deserved acclaim, for during his absence he has developed into a superb master of the keyboard, and an interpreter of rare understanding and effect. His readings of the Bach-d'Albert Passacaglia and Beethoven's Appassionata Sonata had deep authority and classical breadth, with the required underlying nobility of feeling. In a Chopin assortment (of which the seldom played E major Scherzo and the Andante Spianato and Polonaise were the chief numbers) Cherkassky brought a wide gamut of poetry, passion and grace, proper qualities for ideal voicing of the Polish composer. Shimmering tone colors were a particularly appealing part of this portion of the program.

Ravel's Sonatine, Chaminade's Autrefois, Poulenc's pert Toccata and the blazingly brilliant and contrapuntally finessed Godowsky transcription of Johann Strauss' Wine, Woman and Song, brought the concert to a climactic close.

Nora Fauchald Returns

The Town Hall recital schedule brought Nora Fauchald, lyric soprano, back to that auditorium on Oct. 16 in an unhackneyed program and with her composer-pianist husband, George Morgan, giving accomplished accompaniments at the Steinway. Miss Fauchald opened her list with several Mozart works including the familiar Deh, vieni aria from Le Nozze di Figaro and the Alleluia. Then came a bevy of Brahms, numerous Grieg songs, some sung in Norwegian, and a final group by Wintter Watts, who was present. Miss Fauchald is an expressive singer, possessed of excellent vocal equipment which she used on this occasion in somewhat restrained manner. The operatic excerpt was ably encompassed, but her best work seemed to be in the Brahms Lerchengesang and Botschaft, and Grieg's Blueberry Patch. One of her encores was To a Sea Shell by Mr. Morgan. The large audience was approbative.

Gertrude Bary Introduced

Gertrude Bary, pianist, gave her first Town Hall recital on Oct. 16. Her program included the Handel Chaconne in G major and a Galuppi Sonata in C minor, and saw charming and lucid playing of the Mozart Variations in G major (Unser dummer Pöbel meint).

The Beethoven Sonata Op. 27, No. 1 showed Miss Bary to excellent advantage. Her even and resourceful technique realized all the effective allegro qualities, while the intricate design of the third movement, the *adagio con espressione*, was unfolded with clarity and sympathy. The Intermezzo in C major, Op. 119, No. 3, in a group of Brahms including the Ballades in G minor and D major and the Rhapsodie in G minor, besides these qualities showed utmost finesse and poetry of expression on the Steinway piano. Compositions by Reger, Debussy, de Falla and Kodaly concluded the warmly applauded program.

Ellen Meibes in Vocal List

Ellen Wilson Meibes, soprano, gave her second recital of the season at Carnegie Chamber Music Hall on Oct. 17. Miss Meibes' program ranged from Lieder by Schubert, Brahms, Grieg and Strauss to selections from Mozart's Figaro, Massenet's Manon, Puccini's Tosca, and Wagner's Lohengrin and Tannhäuser as well as a number of English songs.

Bronislaw Gimpel in Debut

Bronsilaw Gimpel, violinist, concertmaster of the Los Angeles Philharmonic, made his local debut in Town Hall on Oct. 18. Mr. Gimpel's program opened with the Mozart Concerto in D major, in which his ability was revealed less favorably than in the Bach Sonata in G minor.

The Glazounoff Concerto seemed a more comfortable expression of the violist's talents. Mr. Gimpel has a ready equipment of beautiful tone, good musicianship and fluent technique. The program closed with works by Bloch, Debussy, Bartok-Szekely and Wieniawski. A large and very enthusiastic audience demanded several encores.

William Goldberg's Recital

William Goldberg, composer-pianist, appeared in Carnegie Chamber Hall, Oct. 18, in a program that included the fifth English Suite of Bach; the Beethoven Sonata, Op. 27, No. 2; Variations and Fugue on a Theme of Handel by Brahms; a Chopin group including three etudes and the Scherzo in C sharp minor and this composer's Sonata in B minor.

Mr. Goldberg's best performance outside of his own composition, which proved interesting, was perhaps the Bach suite, in which he displayed good musicianship, fluent technic and a balance of interpretation. An enthusiastic audience recalled the pianist many times.

Veronica Mimoso Bows

Veronica Mimoso, 13-year-old pianist, made her debut at Town Hall on Oct. 19, and proved to a large audience that she is endowed with unusual musical talent. Her grasp of the Bach-Liszt Prelude and Fugue in A minor showed a clear projection of the work. In the Schumann G minor sonata she was naturally limited when power was required. But there were moments when her sincerity and musical intuition were able to recreate this rather uninteresting sonata. Numbers by Ravel, Albeniz, Chopin and Pinto followed. This group, more suited to the young pianist's gifts, was enthusiastically received.

Marian Anderson in Schumann Cycle

At Marian Anderson's recital in Carnegie Hall, Oct. 20, she reached her most impressive heights in seven songs from Schumann's Dichterliebe, delivered with complete musical perception, deep feeling and exquisite management of voice.

Several Handel and Bach numbers opened the program, and after the German Lieder came the aria, Pleureuz, mes yeux (from Massenet's Le Cid), Brazilian and Cuban folksongs, and Negro Spirituals. The aria was not the best possible medium for the Anderson organ and art, and showed a bit of forcing and even a lapse in intonation. Compensation came with the folksong group, done matchlessly in point of sentiment, eloquence and humor.

Miss Anderson improves constantly and now belongs in the top rank of recitalists, not only because she possesses unusual voice qualities, but also because she is a fine sensed and finished interpreter. Franz Rupp supplied rarefied piano accompaniments, but could well do with less physical demonstrations of emotion at the keyboard.

New Friends Begin Series

For their first concert of the season at Town Hall on Oct. 20, the New Friends of Music presented works by Schubert, Charles Ives and Schönberg. Schubert's D minor Quartet, Death and the Maiden, was given a performance by the Budapest String Quartet that rose in many places to heights of sublime music. Members of the ensemble, Josef Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello, were heard in individual sonorous proportions and rich tonal blending.

Mordecai Bauman, baritone, sang with gusto and understanding six songs by Ives. Schönberg's early sextet, Verklärte Nacht, called for the expert assistance of Louis Bailly, viola, and Benar Heifetz, cello.

(*Continued on page* 11)

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Autumn Orchestral Parade Begins in New York

NBC Orchestra Resumes

National Broadcasting Company Symphony Orchestra, Hans Wilhelm Steinberg, conductor; NBC Studios, Oct. 12. Program:

Overture to Der Freischutz, Weber; Romeo et Juliet Symphony, Part II, Berlioz; Mazeppa, and Gretchen section from Faust Symphony, Liszt; overtures to Rienzi, Flying Dutchman and Lohengrin, Wagner.

The fourth season of the NBC Symphony Orchestra was launched on Columbus Day evening by Hans Wilhelm Steinberg, who continues until Nov. 23, when Toscanini returns.

Mr. Steinberg chose Romantic music, including the overture to Weber's Freischütz, the second part of Berlioz's Romeo and Juliet symphony, Liszt's Mazeppa, the Gretchen movement from the same composer's Faust symphony, and the *vorspiele* to Wagner's Flying Dutchman, Rienzi and Lohengrin.

Despite the connotations of his program, Mr. Steinberg did not demonstrate any particular affinity for the Romantic idiom. Rather did he over-stress some episodes, in a search for passionate, dramatic and intense delineations, while on the other hand there were also moments of mere routine readings. The concert was offered primarily as a curtain raiser, with the good things yet to come.

Philharmonic-Symphony Opens Season

Philharmonic-Symphony Society, John Barbirolli, conductor, Carnegie Hall, Thursday evening, Oct. 10, and Sunday afternoon, Oct. 13. Program:

Egmont Overture, Beethoven; Enigma Variations, Elgar; Symphony No. 2, D major, Sibelius.

A nearly full Carnegie Hall greeted and welcomed the Philharmonic players and their leader, John Barbirolli, when they resumed their regular Winter season of concerts with the foregoing event. It stood as the official opening of New York's major musical activities for 1940-41.

There need be no discussion of the quite familiar works listed, and of the manner of their direction and performance. The virtues of the conductor and his players are well known to Musical Courier readers, and furthermore the strict critical yardstick should not be applied until the organization has found its full stride after the varied experiences of the long vacation. However, even with such a thought in mind, it may be said that the tone, balance and execution of the Philharmonic revealed their customary effect, for the majority of the personnel had been ensembling together for many Summer weeks at the Stadium.

Barbirolli, recently returned from lengthy residence in Vancouver, was in high fettle, and gave fresh feeling and flexible readings of the well constructed program, which he prefaced with The Star-Spangled Banner.

The audience showed warm pleasure throughout the concert and gave spirited applause for Barbirolli and his able assistants.

Philadelphia Orchestra Starts Series

Philadelphia Orchestra, Eugene Ormandy, conductor, Carnegie Hall, Oct. 15. Program:

Concerto in D major, Handel-Ormandy (first New York performance in that form); Symphony No. I, Sibelius; Four Part Songs, for women's voices, with two horns and harp, Brahms; Feste Romane, Respighi.

Eugene Ormandy and his fine Philadelphia Orchestra players opened their New York season with this concert at Carnegie Hall, and faced a large and responsive clientele which showered them with honors.

All the traditional qualities of the Philadelphians were in brilliant evidence, their surety of mechanism, musical command, and beauty and fullness of tone.

Ormandy's outstanding mastery with the baton and as an interpreter gave consistent pleasure to connoisseurs, as did his adept transcription of the Handel score, his dramatic and imaginative reading of Sibelius, and his pictorial skill in Respighi. However, the last-named music, rather plangent and superficial, is not of the late Italian composer's best.

The gracious and tuneful songs by Brahms were a welcome quasi-novelty, excellently done by the Women's Glee Club of the University of Pennsylvania, Harl McDonald, director. Edna Phillips took the harp part, and Mason Jones and Herbert Pierson, the horns. The Sibelius symphony was programmed as "In commemoration of the composer's seventy-fifth anniversary."

Early Bizet Symphony Played

Philharmonic Orchestra, at Carnegie Hall, John Barbirolli, conductor, Thursday evening, Oct. 18. Program:

Chaconne, G minor, Purcell-Barbirolli; Symphony, C major, Bizet, (first time by the Philharmonic); Symphony No. 2, D major, Brahms.

At the age of seventeen, twenty-two years before he composed Carmen, Bizet wrote a symphony in C major (his only one) which never became known publicly until it was discovered in the Paris Conservatoire archives some years ago and performed by Felix Weingartner at Basle in 1935.

The work shows real skill in form and treatment, although its thematic content, pleasantly melodious, proves that Bizet was well acquainted with the classical symphonists as well as the romantic masters of his own period. Barbirolli did well to bring the ingratiating score to light for Philharmonic listeners.

In his revamping of Purcell, the conductor again demonstrated his adeptness as a transcriber of ancient English music, making it more suitable for modern orchestral uses and yet retaining the clarity and charm of the originals.

The performance of the German symphony found Barbirolli in the proper warm and intimate Brahmsian mood, reflected splendidly in the polished tone and execution of his players.

The Bizet "novelty" was repeated at the Sunday matinée of Oct. 20, when the program also included Weber's Euryanthe Overture and Beethoven's seventh symphony.

New School Chamber Orchestra in Debut Under Klemperer

Chamber Orchestra of the New School for Social Research, Otto Klemperer, conductor; Elisabeth Schumann, soprano; Rudolf Kolisch, violino piccolo; John Meissner, flute; Joseph Marx, Harry Shulman, Harris Sluyter, oboes; Ellen Stone and Philip Palmer, horns; Werner Gebauer, violin, and Edith Weiss-Mann, harpsichord, soloists; New School Auditorium, Oct. 16. All Bach Program:

Nun komm' der Heiden Heiland, chorale prelude arranged by Klemperer; Suite in B minor for flute and strings; Weichet nur, betrubte Schatten, cantata for soprano solo; Brandenburg Concerto No. 1, in F major.

A high ideal in music-making and a promising new ensemble for Manhattan were revealed in the debut of the New School's chamber orchestra of 25 players, with distinguished soloists, in the first of eight fortnightly concerts. Otto Klemperer, the orchestra's chief conductor, presided at an all-Bach session of the most scholarly taste.

The audience was large and of the type which frequents the more "meaty" musical events. There were capable soloists, each a specialist in his field, to add to the authenticity of the performances conducted with keen authority by Mr. Klemperer. His scoring of the Chorale Prelude, featuring oboe, was well done.

First place because of its rarity and charm must go to the "wedding cantata," of exquisite florid style, in which Elisabeth Schumann sang with her wonted virtuosity a difficult score.

Child Learned Music Before Speech

GINA VALENTE

When Gina Valente, although only a little more than a year old, showed a fondness for thumping the piano keys, her father Ciro thought she was merely mischievous.

But when the baby of 18 months went to the piano to follow a tune which her older sister had started to sing, Mr. Valente discovered that she had the gift of pitch.

"Remember she knew nothing about reading or writing, in fact, could not talk, so I had a problem," he told the Musical Courier. "I went to the piano and had her strike a black note with the second finger of the right hand, following this by a white note, a half tone higher, with the thumb and so on up and down the scale. The thumb was always used for the white notes but later I changed the fingering for the black notes from the second to the third and fourth finger and so on. This procedure I followed for the left hand, continuing this for six months until those tiny fingers became like pencils of steel. Since there were no books available to meet this situation, I had to prepare some 400 different exercises with which she busied herself. These exercises I have compiled in book form and they are now in the press and soon will be available for other youngsters. Gina was not content with mine but originated many more herself which I permitted her to play.

"Now it was time to give her a first piece and as she could not yet read music, I would sing it to her, phrase by phrase, counting it out and she would follow at the piano. It was no time at all before she was playing and memorizing complete selections, such as Melody in F and some simple compositions by Mozart.

"The next step was teaching her harmony, because she was familiar only with single notes thus far. I would play three or four note chords in regular progressions and encourage her to follow. Then came a bass note to these three-note chords and I would play a simple melody with Gina following in the bass thus developing, in a simple way, her musical ear.

"When Gina was five, she had her first note reading lessons and took up Solfegietto by Bach, MacDowell's Witches' Dances and Moszkowski's Sparks. I felt that the most difficult part of the task had been completed."

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Brazilian Festival Applauded in N. Y.

In conjunction with the current exhibition of the one man show of the Brazilian painter, Candido Portinari, at the Museum of Modern Art, the Directors of the Museum and the Commissioner-General of Brazil sponsored a Festival of Brazilian Music at the Museum's Auditorium from Oct. 16 to 20. Organized by the Brazilian composer and conductor, Burle Marx, with the assistance of Hugh Ross of the Schola Cantorum, the three separate concerts, presented in repetition, were primarily designed to show the folk and popular sources of contemporary Brazilian music.

Consequently the first concert on Oct. 16 (heard again the following afternoon), called not only for Burle Marx and a chamber orchestra for the art works of Villa-Lobos, but also for the inimitable Elsie Houston, whose interpretations of her native folk and voodoo music have long been familiar to New York audiences, Romeo Silva and his orchestra (playing for the second season at the Brazilian Pavilion at the World's Fair), Candido Botelho, tenor, and Bernardo Segall, pianist.

Mr. Silva and his orchestra (which is one of the best known in Rio) began with three popular dances by Ernesto Nazareth, the father of the more refined style of popular Brazilian music. Including in the program Nazareth's Apanhei-te Cavaquinho, a Chôro, one of the oldest of the popular forms, dating back to the beginning of the 19th century, Mr. Marx showed the source of the great and complex Chôros of Villa-Lobos.

Villa-Lobos Score Impresses

His Chôros No. IV for three horns and trombone and the Chôros No. VII for flute, oboe, clarinet, saxophone, bassoon, violin and cello, heard on this occasion, were excellent examples of his style. Under Mr. Marx's lucid direction, all the varied invention was clearly defined.

The rest of the program was taken up with art and folk songs by Carmargo Guarnieri, Lorenzo Fernandez, Francisco Mignone, Heckel Tavares, Humberto Porto and Villa-Lobos, sung with the utmost gusto and feeling by the beautiful tenor voice of Mr. Botelho. Mr. Segall was heard in the Villa-Lobos Chôros No. V. for piano alone and in pieces by Guarnieri and Fructuoso Vianna.

The second program on Oct. 18, which again featured popular music together with art music, was outstanding for two chamber music works by Villa-Lobos heard for the first time in New York: the Quatuor for harp, celeste, flute, saxophone and women's voices and the Nonetto, for piano, harp, wind, chorus and a complete battery of common and native percussion instruments. Both compositions, among other things, are fascinating for their exploration of novel and strange sonorities and rhythmic effects. Participants in this program were Hugh Ross, conductor, Elsie Houston, soprano, Pery Machado, violinist, Lucile Lawrence, harpist, Bernardo Segall, pianist, Romeo Silva and his orchestra, members of the Schola Cantorum and an orchestra of picked musicians.

The third concert on the 20th, this time devoted entirely to Villa-Lobos, was the climax of the festival, presenting the pianist Artur Rubinstein in the composer's Rudepôema, a long work of such vast and imaginative proportions as to make an immediate appraisal impossible. Dedicated to him, Mr. Rubinstein presented it with dynamism and clarity of tone. Burle Marx led a beautiful, sensitive reading of the Bachiana Brasileira No. 1 for eight celli as well as the Aria from the Bachiana No. 5 for soprano and celli, in which Virginia Johnson was the soloist. Hugh Ross conducted the Schola Cantorum in several a cappella settings of folk songs, and Candido Botelho was heard again both as soloist with the chorus and alone. F. F. R.

Oratorio Termed "Basis of Song"

Although oratorio singing is an art in itself, it also is a training for opera and more diversified vocal activity, according to Jean Watson, Canadian contralto, who literally "burst upon" the American musical public last May when she was one of the solo quartet at the Bach Festival in Bethlehem, Penna.

"There is great danger," Miss Watson said, "that singers may become 'typed' like screen actors and actresses if they concentrate too heavily upon any one field. To my mind, oratorio is a foundation upon which all other types of singing may be built. Being a Canadian, oratorio came naturally to me, for that work is part of the life of most British artists. I have a 'feeling' for oratorio and have had to acquire a large repertoire in this field, but my mind is on opera, Lieder, concert and all other branches of singing as well. I believe, however, that oratorio, requiring as it does the utmost accuracy of musicianship, is the best possible disciplining medium for a young singer."

This serious-minded young lady, who won her place in the solo quartet at one of this country's leading festivals by auditioning for Ifor Jones, director, is also of the opinion that all singers should have a thorough training in the theory of music and musical literature.

"My teacher, Edgar Schofield, who has done so much for my voice and has guided my professional way in this country, agrees with me," Miss Watson said. "There are many wonderful voices today, but so many of these lack that background in music itself, without which there can be no really authoritative singing. To my mind a singer should know something about harmony, counterpoint, the history of music, the orchestra and all these cultural adjuncts so necessary to a well-rounded career. The voice teacher, or the vocal expert has not the time to do all this; he must concentrate upon the voice, yet all real musicians are agreed that the art of singing today means more than mere vocal dexterity. A conservatory training is excellent for giving a singer this kind of background."

Miss Watson was a resident student for several years of the Toronto Conservatory of Music, and persuaded her family to allow her to study singing by winning the Gold Medal for contraltos at the Canadian National Exhibition without previous training. Her first

JEAN WATSON

teacher was the great old English basso, Robert Watkin-Mills, and at his death she continued her work with Miss Marion Copp of the conservatory.

In Canada she has appeared in oratorio under the batons of Sir Ernest MacMillan, Reginald Stewart and Harvey Robb and has sung in all-Wagner programs with the Toronto Symphony Orchestra. Her operatic debut was made in Faust for the Canadian Grand Opera Association, and she sang on the Canadian air waves weekly for five consecutive years.

Her first American appearance was as soloist with the Mendelssohn Glee Club at the Waldorf-Astoria Hotel in the Brahms Rhapsody for alto voice and male chorus, under the baton of Sodero.

For the current season Miss Watson will be heard with the Schubert Club in Schenectady, N. Y. and the Handel and Hadyn Society in Boston. She will also be soloist at the Chattanooga Festival in May and at the Sunbury Bach Festival. Other recitals will be given in Rochester. Syracuse, Philadelphia, Watervliet, Reading, Elizabeth, N. J., and elsewhere.

"It seems to be possible for an artist to make a career in this country without too much difficulty," Miss Watson concluded. "Not only are conductors most gracious about hearing new singers, but audiences themselves are so cordial to newcomers." H. A. S.

N. Y. Concerts

(Continued from page 9)

Doris Trotman Sings

Doris Trotman, Negro soprano, a prize-winner in a vocal contest, disclosed a brilliant and expressive voice in her Carnegie Chamber Hall recital on Oct. 20. She was especially effective in the Verdi aria, Madre pietosa, from La Forza del Destino. David Stimler provided competent piano accompaniments.

Edward Kilenyi's Debut

The American debut of 26-year-old Edward Kilenyi, American pianist who has spent much of his life in Europe, studying under Dohnanyi, and appearing widely in recitals and with orchestras, took place in Town Hall on Oct. 21. The hall was crowded, with many seats on the stage.

Endowed with a facile and extremely serviceable technic, young Mr. Kilenyi is a sensitive pianist, with a fine-spun art and a notable command of poetic mood. His dynamic scale is subtle.

He began with Bach choral prelude transcriptions, Now Comes the Gentiles' Savior (Busoni) and The Day So Joyful (Kovacs), the first particularly clear in its reading, and followed them with the Waldstein Sonata of Beethoven. In the latter the pianist's easily manipulated treatment of structure and passage-work showed to advantage. In a Chopin group (Nocturne in C sharp minor and sonata in B flat minor) moments of mood-painting were imbued with witchery, if one did not always feel the full tragic sweep of the latter.

The second half brought some exquisitely meticulous and brilliant performances in *morceaux* by Debussy, Two Burlesques by Bartok, Dohnanyi's Ruralia Hungarica, and Liszt's Mephisto Waltz. The last-named together with such encores as the Rakoczy March, and the Minute Waltz of Chopin, revealed bravura playing of the most compelling sort. The huge audience was wildly enthusiastic.

Gordon Davis Heard

A good-sized audience, of social aspect, heard the song recital of Gordon Davis, tenor, at Steinway Hall, New York, on Oct. 21, enjoying his singing of a program which included classics by Handel and Morley, romantic songs by Loewe, Schubert and Schumann, modern French and songs by the two efficient accompanists, Hans Heidemann and Herbert Goode. Carl Busch's Orpheus With His Lute, and Loewe's Wandelnde Glocke were especially liked, the novelty of a two-piano accompaniment being duly noted; it was a rounding out of thematic material and sonority, at times too heavy.

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New Publications

SONGS

LONGING, JOURNEY'S END, GYPSY TRADERS, LEGACY; JUST FOR YOU, DEAR; and THE 121ST PSALM; by Bonita Crowe.

Accomplished American composer and influential figure in the South, Mrs. Crowe shows her wide range of gifts in the appropriate musical vesture she has woven for these varied verses. Longing (Matthew Arnold) strikes a passionate, yet refined note, with eloquent use of climax. Journey's End (Anderson Scruggs) prophesies the singer's return to this earth "after the silent years of joy and pain," the music using sweeping melodic line. Gypsy Traders is an animated, picaresque lilt about the hardy vagabonds. It ends with a touch of humor on a glissando in the accompaniment. Legacy (Cora Stewart) uses a love poem rather resembling the Elizabethan in its proud surge, the singer asking, "How shall I sing of you who have so long known only fragments of a little song?" (Michael Keane, Inc., New York.)

FOR 4-PART MALE CHORUS

SWEET AGNES, Dutch folk song, with harmonization and choral version by Boris Levenson; English words by Maxwell Popkin.

Sentimental love song which, however, rings true in its sentiment. Musically, it has many interesting harmonic and rhythmic effects, though not dissonantal. Unaccompanied. (Galaxy Music Corp.)

HOW BRIGHTLY BEAMS THE MORNING STAR is an arrangement for TTBB by P. Wolfrum of Philipp Nicolai's stately chorale. Shifting between duple and triple rhythms, this short chorale, written fully, displays nice voice-feeling. (J. Fischer & Bro.)

New Music Received

Sacred Songs

NOW TAKE THY REST, words and music by Roland Diggle; a fine funeral song for medium voice and piano. (Oliver Ditson Co., Theodore Presser Co., distributors.)

THE BREAD OF HEAVEN (Communion), I WILL PRAISE THEE WITH MY WHOLE HEART, THE GREATEST IN THE KINGDOM OF GOD, music by Frank La Forge; dignificed settings of Biblical texts; for high or low voice, with piano accompaniment. (Carl Fischer, Inc., New York.)

Songs

I WAS THERE WHEN THEY CRUCIFIED MY LORD, poignant song based on an old Negro melody, by Robert MacGimsey, for high or low voice, piano. (Carl Fischer, Inc.)

GREETING, music by Oley Speaks, words by Frank L. Stanton; for low, medium or high voice, piano. Reissue. (G. Schirmer, Inc.)

THE HILLS OF KERRY, music by Oley Speaks, words by Marjorie L. C. Pickthall; for high, low or medium voice, piano. Reissue. (G. Schirmer, Inc.)

SANDY RIVER, music by Sydney King Russell, words by Jesse Stuart; philosophic song of outdoors quality, for high, medium or low voice, piano. (G. Schirmer, Inc.)

For Piano Solo

COMPANION STUDIES, by N. L. Ridderholf, Vol. 1. Twelve studies in the second grade, combining as second-piano parts the numbers in Streabbog's Twelve Melodious Studies, Op. 63. (Carl Fischer, Inc.)

For Cello and Piano

THREE COMPOSITIONS, At Twilight, Wooden Shoes and Boat Song, by Joseph Suter, are of genial, tuneful sort and simple to play. (Theodore Presser Co.)

For Violin and Orchestra

BAAL SHEM (Three Pictures of Chassidic Life) by Ernest Bloch (Vidui, Nigun and Simchas Torah). A photostatic version of the original full score in the composer's autograph. (Carl Fischer, Inc.)

HANNS A. SCHIMMERLING

Hanns Schimmerling, Composer-Pianist, Teaching in New York

Convinced that New York is now the "musical capital of the world," Hanns A. Schimmerling, composer-pianist-conductor, has returned to this city to continue his professional career. He made his first visit here in 1926 as accompanist of Michael Bohnen, then one of the leading Wagnerian baritones at the Metropolitan Opera.

In his studio, on Washington Heights, New York, Mr. Schimmerling discussed the wide range of compositions which he has to his credit. He showed an interesting letter from Feruccio Busoni in which the latter declared that "Schimmerling composes faster than a copyist can transcribe."

A former conductor at the Prague Opera House where his Cherry Blossom cantata was produced under his own direction, the Czechoslovakian musician has opened a general school of music in New York and will consider the art of ensemble singing, sight singing and ear-training.

HEDWIG KREBS

Hedwig Krebs to Present New York and Washington Programs

Hedwig Krebs, mezzo-soprano, has been invited to sing for the Greater New New York Relief Fund and will also appear in Washington D. C., and in Town Hall, New York. She received her musical education in Europe, where she appeared in opera and concert. Miss Krebs was associated with Mme. Matilde de Bartoky. Part of her programs will be devoted to Hungarian and Gypsy songs in costume.

Janet Schenck Starts Course

Janet D. Schenck, director and head of the piano department of the Manhattan School of Music, New York, began her course in pedagogy on Oct. 25. The course of ten lectures, open to the public, is designed primarily for young teachers who have had little experience.

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Ballet Russe Brings Novelties And New Dances to Manhattan

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Fresh from a triumphal tour of South America, the Ballet Russe de Monte Carlo returned to New York and on Oct. 14 officially opened the winter dance season. For the first time in years they were not tenants of the Metropolitan Opera House, which was still in the process of being renovated. The Fifty-First Street Theatre was the site chosen for the series, and opening-night devotees who lined up outside the marquee gazed at the usual crowd of celebrities.

The stage is not as large as that of the Met, and many probably were unable to obtain the perspective that is so necessary for visual performance; but the orchestra, conducted by Efrem Kurtz and Franz Allers, sounded clearer, and one suspects that the smaller surroundings had much to do with that clarity.

Two of the five novelties announced for the season were on the opening program. Stravinsky's Poker Game and the world premiere of Massine's Vienna-1814, to music by Weber. Also included was Rouge et Noir, Massine's choreography to Shostakovitch's First Symphony.

Stravinsky's Poker Game

This was the first time that the Ballet Russe has included in its repertoire the Poker Game, which was originally composed by Balanchine for the now defunct American Ballet about three years ago. M. Malaieff collaborated on the libretto, and Irene Sharaff designed the scenery and costumes. Naturally the shuffling and dealing of various hands constitute the thread of continuity. With Alicia Markova, Alexandra Danilova, Milada Mladova and Natalie Krassovska as the Four Queens, and Frederic Franklin as the Joker, accompanied by the clever rhythms of a Stravinsky score, a glittering spectacle was the result. Efrem Kurtz led the orchestra with perfect timing.

Vienna-1814 Premiered

Much interest was centered on the world premiere of Vienna-1814. Massine, as stated above, furnished the libretto to Weber's music. Russell Bennett was the orchestrator and the scenery and costumes were designed by Steward Cheney.

The scene of action takes place at a gala peace ball given by Prince Metternich to the diplomats of all countries to celebrate the defeat of Napoleon. With the arriving ambassadors comes Princess Lieven, with whom Metternich falls in love. So much for the story, as it does not take long before it gets lost in a succession of many divertissements. The result is that the ballet is scarcely notable for unity of action, being more an opportunity for solo display.

This is too bad, as it takes off in opulent fashion, very much in keeping with the period, topped off with splendid characterizations. One of the surprises of the evening was the Sicilienne, danced by Chris Volkoff. The latter literally stopped the show with his lithe and gloriously smooth technic. A more virile approach, however, would add immeasurably. Other special numbers, none of which was particularly sympathetic to the artist's capabilities, were danced by Natalie Krassovska, Mia Slavenska, Alicia Markova, Alexandra Danilova, Katia Gelevnova, Lubov Roudenka, Massine, Platoff, Beresoff, Youskevitch, Irwin and the corps de ballet.

Serenade Introduces Marie-Jeanne

Marie-Jeanne, guest artist, formerly with the Ballet Caravan, appeared for the first time with this company in Balanchine's interpretation of Tchaikovsky's Serenade. The work is divided in three sections—Sonatina, Waltz and Adagio. To quote the program notes, "just as symphonic themes integrate and flow against the other, so this ballet uses three types of movement in counterpoint." Marie-Jeanne dances throughout with technical celerity heightened by a dramatic quality which is not often found in one so young. She was assisted by Frederic Franklin, Igor Youskevitch, and the corps de ballet. A change in costuming would enhance the enjoyment of this work.

Nutcracker Revived

Another premiere for the company was Mme. Fedorova's revival of The Nutcracker, after the Tchaikovsky score. With the beautifully reproduced costumes and scenery of Benois, the delightful Tchaikovsky music under the very able baton of Franz Allers, and the remarkable dancing of Markova, one could hardly imagine a more perfect trip to Fairyland. Although Mme. Markova has danced this role previously in London with Anton Dolin, her performance was one of the most artistic that has ever graced an American stage. Frederic Franklin as usual dazzled the audience; his *tour de-force* was the Trepak, which was executed with as much vim and vigor as any Russian could hope to possess. André Eglevsky supported Markova in the Snow Flake scene and the Pas-de-deux, and showed amazing control in his solo turns, particularly in his double cabrioles and pirouettes. There was perfect understanding and cooperation between the music and dancers, and credit must be awarded to Franz Allers for his direction of the work.

New Yorker Uses Gershwin Music

The second and final world premiere was Leonide Massine's New Yorker. The music was a series of Gershwin tunes and excerpts from his larger works, orchestrated and arranged by David Raksin. The libretto was by Rea Irvin, decor and costumes were by Carl Kent after Mr. Irvin's designs. The idea was to bring to life the familiar characters in the New Yorker's drawings and to satirize sophisticated New York society. Soglow, Steig and Thurber were all there. In fact, the dance of Steig's Small Fry by Lubov Roudenko and Alexander Goudovitch was one of the high spots. Alexandra Danilova and Frederic Franklin also provided entertaining moments with their fine dancing. Tatiana Chamie's characterization of the Helen Hokinson dowager was a hilarious bit of fun.

Although American jazz is not a specialty of Russian ballet training, the company as a whole captured a great deal of the spirit. Franz Allers conducted the complicated score with authority.

JOHN CHARLES THOMAS

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FLORENCE FOSTER JENKINS

BRILLIANT COLORATURA SOPRANO—ANNUAL RECITAL, RITZ-CARLTON HOTEL, NEW YORK, THURSDAY, NOV. 7, 8:30 O'CLOCK—

Comments on Previous Appearances:

Madame Florence Foster Jenkins, brilliant coloratura soprano, has had an unusually active six months. In March she was engaged by the Hungarian Chamber of Commerce to sing Hungarian songs in Hungarian at Carnegie Hall; she is the only American woman who sings these songs in Hungarian on the concert stage. In March she assisted the eminent cellist, Emile St. Simone, at his recital in Steinway Hall. In April she sang at the Mayflower Hotel, and at the Washington Club in Washington, D. C., when the *Washington Star* said:

"Florence Foster Jenkins pleased her audience by an exacting programme, which included such famous numbers as Haendel's Care Selve; Gluck's Divinities du Styx; Grand Valse de Concert (Venzano) a song which made Louisa Tetrazzini famous, and which brought forth volumes of applause for Mme. Jenkins for a prolonged trill, extended over sixteen measures. Three Russian songs, Gretchaninow's Berceuse; Rimsky-Korsakow's The Nightingale and the Rose, sung in Russian, and Rachmaninoff's in the Silence of the Night, were Mme. Jenkins' next offering, together with a group of English songs. Bishop's Lo Hear the Gentle Lark had a flute obbligato played by Louis Alberghini of New York, well known for his association with Galli-Curci and Lily Pons. This was followed by Jennie Black's In the Night, and McMoon's Serenata Mexicana dedicated to the recitalist. This was encored, and Mme. Jenkins responded with the Aria, Queen of the Night, and Kostelanetz's Interlude."

In September, Mme. Jenkins gave her annual recital at the Historical Society at Newport. Of this recital, the *Newport News* said:

"It was considered to be the most successful in many ways that Mme. Jenkins has yet given. Highlights were Venzano's celebrated Valse de Concert, noted for its trill of sixteen measures, and Trailing Arbutus, lyrics by Mme. Jenkins, music by Elmo Russ, which was fine. This number was given for the first time; the encore was The Brook, dedicated to Mme. Jenkins by Elmo Russ. Perhaps it would be agreed that Mme. Jenkins won most praise in her piquant antiphonal duet with Louis Alberghini, flute soloist. It was Charmant Oiseau (David) which was heartily applauded. Life by Pearl Curran won praise."

Critics on other Newport papers commented on the power and beauty of Mme Jenkins' voice, the rare artistry displayed in the choice of programme numbers, and her excellent interpretations.

For three months, from May to September, Mme. Jenkins had Sunday Broadcasts over Station WINS, and continued her Wednesday Evening Salons de Musique, where she sang programs by new composers, assisted by artists of note.

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NEW YORK NOVEMBER 1, 1940 No. 3022

A communication from the Department of Justice's Immigration and Naturalization Service reminds musicians who are not citizens of the U. S. that they still have until Dec. 26 of this year to comply with the registration requirements. Sample forms may be secured from post-offices and may be taken home and filled out before the applicant presents himself for registration.

Some of the most eminent Europeans now living in this country have already complied with the provisions of this law. Musicians are urged to register well in advance of the closing date, in order to avoid last-moment complications.

—o—

A Time for Courage

Those who cannot see through the formidable welter of tragic events of the present day find their faith often shaken in the ultimate outcome.

Is it not true, they ask, that nations have sunk to a new low of ferocity, destructiveness and cynicism? Have not all values gone in this sad age in which boatloads of child refugees are sent to their doom and death from the skies rains impartially on poor and rich, while the vaunted safeguards of the elders are powerless to intervene? Does not such a situation hint that our civilization has broken down or is fast doing so? What of music, art, sanity in such a world?

The answer might be that this is not the settled condition of the future at all, but a transition stage in which certain issues are being fought out and mankind possibly unified along lines which cannot now be foreseen. The struggle will not cease until the world is made better, not worse. Only such a peace will eventually be accepted by the majority of mankind.

Especially, it behooves music not to be silent in this day. Sometimes a page of Bach or Purcell or Rameau or Schubert or Gluck can have more to say than books of protest. The parallel is so startling that even the dullest wits cannot miss it. "This is what men are capable of, not only in one period but eternally," the moral seems to run. "These are the heights to which they can rise."

Reliving these exalted moments, we emerge from them with a new courage and a new perspective.

That is why music has continued to play so important a part as a war antidote even in such beleaguered capitals as London. Art is a means for retaining sanity by retreating for a moment into a world that is not bounded by the three dimensions of our ordinary one. Nevertheless, it is more real, more lasting, more definite in its message to many generations of men.

Let us by no means be "escapists"—dread term coined by the psychologists of a hard-boiled era—but let us continue to know the saving patterns of perfection that can be held up before our eyes by a score of Mozart's. Too gay for tears, too poignant for unalloyed laughter, the deep humanity of his puppet stage reminds us, in the best pages of Figaro or Don Giovanni, that even erring mortals have a spark of the divine. Or Beethoven's giant fist challenging the sky calls to mind the strength and ability to carry on of heroes.

And this music came to birth in days when the world was not ideal, when wars, sieges, cruelties, oppressions were taken rather more lightly than they are today. The darkness lightened, oppressors passed away, and meanwhile the human spirit triumphed.

The old values have not died. Almost piercingly they shine forth at the darkest moments, as when some yearning, consolatory phrase in a symphony by Brahms reminds us that men lived by faith through dark spiritual moments in other days. Whatever may be happening today, such pages seem to tell us, nobility can and will be part of the human heritage as long as the race lives.

—o—

Variations

(*Continued from following page*)

Kaleidophone is the title of a new book by Joseph Schillinger (composer and theorist) whom interested musicians know as the inventor of highly original ways of teaching harmony and composition.

Schillinger's little volume has 10 pages or so of text and about 70 pages of numerical tables and scales and chord notations, making available unfamiliar resources of melody and harmony through the use of simple mathematical formulae. If this sounds at all complex in my wording, it is not so in application. However, one has to see the Schillinger tables and read his clear instructions in order to understand the full value of his system.

He departs from the traditional harmony teaching by making it an exact scientific process—influenced, of course, by the taste, feeling and imagination of the user. Schillinger does not provide him with inspiration but directs a quick and easy method to original manner and patterns.

After George Gershwin had written over 700 songs he felt at the end of his inventive resources and went to Schillinger for advice and study. He must have valued both for he remained a pupil of the theorist for four and a half years. Some others who have studied with Schillinger were Victor Bay, Leith Stevens, Charles Previn, Lyn Murray, Oscar Levant, Lennie Hayton, Michel Gusikoff, Benny Goodman, Vernon Duke.

Kaleidophone invites careful consideration by musical workers seeking a new viewpoint—composers, performers, arrangers, teachers, students, song writers, conductors—even critics. (M. Witmark & Sons.)

◆ ◆ ◆

Anent critics, Virgil Thomson is the new one at the New York Herald Tribune, succeeding the late Lawrence Gilman. Remembering the slating Thomson received when he produced his surprising opera, Four Saints in Three Acts, it ought to be a relief to him now to be sitting on the critical bench himself. (I was one of the few reviewers who liked the Thomson opera and I had always been hoping since that he would compose another.)

Thomson is not inexperienced as a critic, for he swung the appraising pen also on the Boston Transcript, Vanity Fair, Modern Music and other publications. Essentially modern in outlook, unconventional in opinion, and possessor of a vivid and picturesque style, he is sure to arouse heated attention and discussion in our musical circles. Good luck to him, as he marches along in the critical chain gang of the metropolis, with whom he seems destined to be out of step on many occasions.

Cartoon by Bo Brown

"Come, come, gentlemen, let's not quibble about a demi-semiquaver."

◆ ◆ ◆

M. B. H. hazards his prediction: "The Texas Company is sponsoring the Saturday afternoon radio broadcasts of the Metropolitan Opera this season. So well oiled, that lyric organization should run along smoothly to security and success."

◆ ◆ ◆

While the Cincinnati Orchestra was rehearsing not long ago, the Cincinnati Reds (the city's official baseball team) started to play the deciding game for the world's championship. A radio was brought into the hall and conductor Goossens and the men listened while the Reds won the game. Then up stepped Goossens, signalled his symphonists, and they sounded a mighty fanfare in honor of the valiant baseballists. Who says that there is jealousy among artists?

◆ ◆ ◆

Lotte Lehmann on October 16 sang with the San Francisco Opera Company her 250th performance (as the Princess) in Strauss' Rosenkavalier. Earlier in her career she also took the parts of Sophie and Octavian in the same opera. A versatile, grandly gifted artist, a whole-souled and delightful woman, and a highly capable writer and poet, Lotte Lehmann is a decided rarity among operatic prima donnas—none of whom exceeds her in fervid American patriotism.

◆ ◆ ◆

From the New York Post, October 5: "At the opening Philharmonic concert, October 10, the program listing Beethoven's Symphony, in D major, by Sibelius". . .

It is an excellent composition, but personally I prefer Mozart's Symphony, in G minor, by Shostakovich.

◆ ◆ ◆

This is the spot, too, to quote from The Sun (New York) of October 8, whose music department speaks of "Navel's 'Ondine'."

◆ ◆ ◆

F. W. R. (are the initials familiar to Musical Courier readers?) lays a pencilled note on this desk: "Have just had a singer tell me a Tale of Woe. How about a Wail of Toe from a dancer?" Variations would be pleased to receive suggestions how to make the punishment fit the crime of F. W. R.

◆ ◆ ◆

Benny Goodman is to be clarinet soloist with the New York Philharmonic. Bach, Beethoven and Benny Goodman?

VARIATIONS

By Leonard Liebling

Carnegie Hall is celebrating its fiftieth anniversary this year, a fact appealing particularly to New Yorkers who grew up musically with the famed auditorium, and have priceless memories of great artists and great performances. Some of the oldsters even recollect the opening concerts with Tchaikovsky and Walter Damrosch sharing the conductor's platform.

One of my own unforgettable Carnegie Hall experiences dates back to when I was fourteen, and already a rabid Paderewski fan, as was my friend Lou Hauser, nephew of the renowned violinist Miska Hauser. We were indefatigable and intrepid gate-crashers at concerts and operas, effecting entrance by every questionable device. However, Paderewski events at Carnegie offered almost fatal obstacles, for the pianist's manager, Hugo Goerlitz, had his own men posted at all the points vulnerable on other occasions.

Lou and I were determined to hear Paderewski play his Polish Fantasie, but always had been balked until I learned that it was to be rehearsed in strict privacy one morning at Carnegie by the composer with the New York Symphony Orchestra under Damrosch. How to get there? How to avoid the ineluctable Goerlitz? We simply had to do it for there was no chance to wangle our way into the concert proper.

Just before the hour set for rehearsal, Lou and I reconnoitered, and to our joy saw two huge coal wagons stop in front of the Hall, which meant that the sidewalk scuttle would have to be opened so that the loads could be chuted into the cellar. Sure enough, the coalmen removed the iron cover of the scuttle and backed the first wagon into position. Unobserved for the moment, we dropped through the scuttle, ran across the cellar and machine room, up the back stairs, along the empty lower corridor, up stairs again to the second tier, and finally into an empty box where we pantingly threw ourselves on the floor. And none too soon, for almost at once the Fantasie began.

We thrilled to the stately introduction and lay quietly until the sparkling Vivo passages came, played with dazzling flourish by Paderewski. Who could resist his impetuosity and fire in those days? Certainly not Lou and Leonard. Up rose their heads slowly over the edge of the box, as they gazed entranced at the golden-haired charmer far below, whipping the keyboard in passionate frenzy. Suddenly the music changed into dreamy Polish nostalgia, with Paderewski caressing the piano and gazing ecstatically upward. Upward, upward, until his eyes rested on our box. Down went the two heads—but it was too late. The playing stopped all at once, the orchestra too, and excited voices reached us from the stage. "Up there—in that box," we heard Paderewski say to Damrosch. Taking a last look downward, we saw the conductor speak to several musicians who ran from the stage. We took the West stairs three at a jump, and almost meeting the pursuers on the first floor, we doubled to the East stairway, reached the ground floor, got back to the cellar and made for our helpful coal scuttle.

Meanwhile however, the coal men had done their job only too well. Tons of the inky rocks lay piled up in a hill almost to the ceiling. A mad dash to the top, slipping, falling, tearing our hands and faces, covering our clothes with coal-black, and at last a scramble through the scuttle, and emergence to the welcome street.

As the two sooty apparitions crawled out, the coal men stared, and one of them said, "What the hell is that?" The question was never answered, for Lou and I scrambled to our feet, and never stopped running until we reached home a few blocks away.

The entire adventure was in vain, for next evening I coaxed my father to give me fifty cents, Lou did the same with his dad, and we bought standing places in the topmost gallery at Carnegie Hall and heard all of the Polish Fantasie and a whole concerto as well. I thought then that the Fantasie was one of the most seductive and exciting piano-orchestra works in the literature, and I haven't changed my opinion appreciably to this day.

And now white-haired, 80 year old Paderewski is expected back in America shortly, a fugitive, broken in spirit and health, probably never again to play the piano publicly, and to spend the rest of his life on his California ranch, meditating on a musical and political past which has never fallen to the lot of any other pianist.

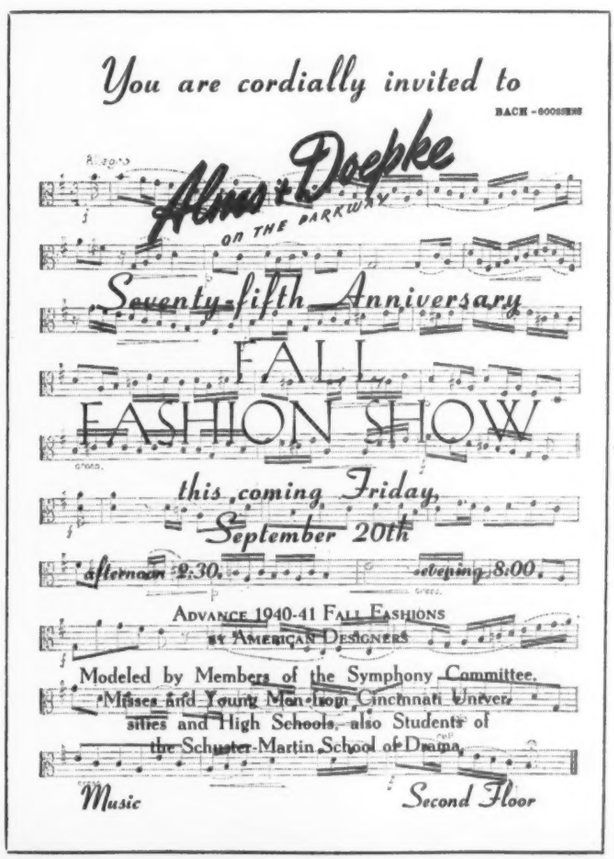
✦ ✦ ✦

The item in the Musical Courier which bulletined that the Texas Music Teachers' Association was pioneering in the accrediting of private teachers, has called forth a challenge from Virgia Poynor, president of the Arkansas Music Teachers' Association, with the statement that the latter organization pioneered in the same cause about twenty years ago, and still keeps vigilant watch over musico-padagogical activities in its home State.

✦ ✦ ✦

This department loves to pat the backs of general business establishments that use the musical subject for publicizing their wares. Such advertisements may always be sure of reproduction in Variations whenever possible.

For instance there is the attached, from the Cincinnati Times-Star of September 17. Compliments and this free space to music-minded Alms & Doepke:



The democratization of good music is proceeding convincingly. Not only do the composers of popular music draw more heavily than ever upon the themes of the masters, but also the publics of Broadway and Hollywood seem suddenly to have become aware that the great works are full of good tunes, and they seek them avidly by means of the radio and the phonograph.

Two very youthful Hollywood stars are the latest converts to the cause. And if you don't believe it, ask Mickey Rooney and Judy Garland to name their favorite composers. Mickey will tell you Ravel; and Judy—you'd never guess it—well, it's Delius. Both youngsters have all the records of those composers and play them enthusiastically by the hour.

✦ ✦ ✦

Asked many times up to October 10, "What do you think the Metropolitan Opera will be like this Winter?", I took a guess and said that I thought it would be pretty much like in other seasons. On October 10, Edward Johnson gave out his annual prospectus, and I found myself a fairly good prophet. There are to be some unfamiliar singers and all the regulars, many old operas and no new ones, and several exhumations of long neglected ancient works—just as in former seasons.

What in the world did the wishful folks expect the impresario to do? Conjure forth another Caruso or Melba, scrap his true and tried singers and the reliable war horse repertoire, and supply novelty by writing a couple of new operas himself?

It is good to know that neither the German nor Italian works are threatened with banishment, even though certain radical factions would like that. Level-headed Edward is doing the right thing by staying conservative these excited days, and will remain so unless public hysteria forces some other policy.

✦ ✦ ✦

As Variations told you some time ago, an Arnold Volpe Memorial Fund is being raised for an orchestral hall in Miami, Fla., where the late founder of the New York Stadium concerts was active so many years as a conductor and teacher. I have a letter from Mrs. Volpe which says in part: "Thanks for your help, which cooperated potently with the efforts of our committee in Miami. The Memorial project is arousing much interest and response and I am receiving checks from New York to California, sent by music lovers and many of the best known musicians. The building could be started at once and would go up quickly with some more money. Could we presume on your kindness for just another mere mention in Variations, as it brought such very effective results the first time? We know that it is expecting a great deal, but perhaps you might be inclined only to ask your readers, 'Have you sent your dollar to the Arnold Volpe Memorial Fund?'"

Well, have you? The address is care of Mrs. Arnold Volpe, University of Miami, Coral Gables, Florida.

(*Continued on preceding page*)

The opening of the New York season by the Ballet Russe de Monte Carlo attracted the usual shoals of celebrities. The presence of Charlie Chaplin and Paulette Goddard in orchestra seats—he was in New York for the opening of his new film—occasioned a little riot after the performance. So many autograph hounds besieged the couple that they lost one another in the crowd, and afterward had to be taken to the door by a special escort.

* * *

Some of the new season's offerings are attracting record audiences of managers, teachers and other musical personages. At the modern dress Marriage of Figaro performance by the Nine O'Clock Singers at Town Hall, practically every well-known publicity bureau in town was represented by one of its functionaries. All of which seems to portend a successful tour.

* * *

The American debut of Edward Kilenyi, personable young keyboard artist, was one of those Town Hall sell-outs. It is not usual, to say the least, to see several hundred persons in chairs on the stage. Noted among those present, though not on the stage were: Countess Szechenyi, Otto Klemperer, Oscar Levant, Erno Rapee, Maurice Abravanel, Dr. Ernst Knoch, Dr. James Clark, Doris Duke Cromwell, Mrs. James Duke, Feri Bettis, Hertha Glaz, the Franz Rupps, Raya Garbousova, the Fritz Stiedrys, Irene Lewisohn, the Lazare Saminskys, Paul Stassevitch, Genia Nemenoff and Pierre Luboshutz and Alexander Kerensky.

Everyone was warm in expressions of delight that M. Defauw and his family had escaped unharmed from Belgium and France when the war broke out there. The Belgian conductor was soon to leave for Montreal, where he will conduct for Les Concerts Symphoniques.

Emily Roosevelt Opens Season

Emily Roosevelt, soprano, opens her new season's activities with three appearances this month. On Nov. 15 she appears with the Schubert Club, on Nov. 18 gives a concert at the First Methodist Church, Stamford, Conn., and then fulfills a re-engagement with the Bangor, Me., Symphony Orchestra under the direction of Adelbert Wells Sprague. During the spring and winter Miss Roosevelt will appear in oratorio and recital in Atlantic Coast states.

Oliver Stewart Guest Soloist

Oliver Stewart, tenor, was guest soloist on Sept. 30 at the Congregational Church of Williamstown, Mass. On Oct. 2 he was heard at the luncheon-concert of the Thespian Club at the Hotel Woodstock, New York. En route to appearance in the West, Mr. Stewart was guest soloist on Oct. 20 and 27 at Central Park Methodist Church, Buffalo, N. Y., and on Oct. 28 for the Allenhurst, N. J., Woman's Club.

I See That

Kathryn Meisle, Metropolitan Opera contralto, opens her fall tour with appearances in the South as a member of a quartet comprising Josephine Antoine, soprano and Charles Kullman, tenor, of the Metropolitan and Igor Gorin, baritone. Following recitals in the West, Miss Meisle appears at the 50th anniversary concert of the Haarlem Philharmonic Society, New York, with Richard Crooks and Grace Moore.

* * *

Enid Szantho, contralto, before singing with the Cleveland Orchestra in that city, appears on Nov. 4 in Tristan and Isolde with Kirsten Flagstad at the Chicago Opera, her third appearance in this score in Chicago. She tours as far as the Coast.

* * *

Due to an injury to a finger on his left hand, Vladimir Horowitz, pianist, has postponed his autumn concert dates. Now in Chicago, he said he will resume concertizing after the New Year.

* * *

Frank Mannheimer, American pianist, makes his first Town Hall, New York, appearance in some years on Nov. 10. A pupil of and assistant to Tobias Matthay in London, Mr. Mannheimer is head of the piano department at Michigan State College. This season he tours the Middle West and South.

* * *

Carl M. Roeder's new book, Liberation and Deliberation in Piano Technic is to be published shortly. Mr. Roeder has resumed his teaching at the Juilliard School, and his private studios, as well as the Barrington School, Great Barrington, Mass.

* * *

Piero Pierotic, baritone of the Vienna State Opera, gave a recital in Carnegie Chamber Hall, New York, Oct. 5.

* * *

Helen Van Loon, American soprano, will be soloist at the anniversary concert of the Mendelssohn Chorus at Waterbury, Conn., Nov. 3.

* * *

Frederick Jagel, Metropolitan Opera tenor, sings in Aida on Nov. 13 with the Chicago Opera Company.

* * *

Eleanor Steber, soprano of the Metropolitan Opera, is fulfilling a number of Southern dates before the opera season, among them one in Moultrie, Ga., Oct. 28.

* * *

Patricia Travers, 12-year-old violinist, gave a recital on Oct. 31 in Minneapolis for the Thursday Musicale and also appeared in Janesville, Wis.

* * *

Harriet Ware, composer and pianist, played her recently published Victory Prelude, and Waltz at Midnight on Oct. 10 at a musicale given by Mrs. Thomas Edison in honor of her son Charles.

NEW YORK CONCERTS

Friday, Nov. 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Jan Smeterlin, pianist, Town Hall (E)

Saturday, Nov. 2
Philharmonic-Symphony Society, Carnegie Hall (M)
Viola Wasterlain, violinist, Town Hall (A)
Canadian War Relief Concert, Carnegie Hall (E)

Sunday, Nov. 3
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Primrose Quartet, Bela Bartok and Ditta Pasztory, pianists), Town Hall 5:30
Rose Pauly, soprano, Town Hall (E)
WPA Orchestra, Carnegie Hall (E)

Monday, Nov. 4
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Hall (E)

Wednesday, Nov. 6
Josef Hofmann, pianist, Town Hall (E)
Zona Hall, soprano, Carnegie Chamber Hall (E)

Thursday, Nov. 7
Philharmonic-Symphony Society, Carnegie Hall (E)
Carroll Glenn, violinist, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

Friday, Nov. 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Celius Dougherty and Vincenz Ruzicka, duo-pianists, Town Hall (E)
Ralph Kirkpatrick, harpsichordist, Carnegie Chamber Hall (E)

Saturday, Nov. 9
Elisabeth Schumann, soprano, Town Hall (A)
Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Werner Lywen, violinist, Robert Pitney, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Nov. 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Ellen Ballon, pianist, Town Hall (A)
Henry L. Grant, baritone, Carnegie Chamber Hall (A)
New Friends of Music (Fritz Busch, violinist, Rudolf Serkin, pianist), Town Hall 5:30
Frank Mannheimer, pianist, Town Hall (E)
WPA Orchestra, Carnegie Hall (E)
Gayle Peters, baritone, Steinway Hall (E)

Monday, Nov. 11
Vladimir, Nathalie and Paul Drozdorff, pianists, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Michael Zadora, pianist, Town Hall (E)

Tuesday, Nov. 12
Eugene Gash, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Nov. 13
Grace Leslie, contralto, Town Hall (E)
Robert Bostwick, baritone, Carnegie Chamber Hall (E)

Thursday, No. 14
Philharmonic-Symphony Society, Carnegie Hall (E)
Raoul Nadeau, baritone, Town Hall (A)
Nino Bellafiore, tenor, George Keller, baritone, Carnegie Chamber Hall (E)

Friday, Nov. 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Rudolf Serkin, pianist, Carnegie Hall (E)
United Choristers of N. Y., Carnegie Chamber Hall (E)

Saturday, Nov. 16
Rose Dirman, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, Nov. 17
Henri Temianka, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Bertha Schultz, violinist, Olga Sapio, pianist, Carnegie Chamber Hall (A)
New Friends of Music, string orchestra, Town Hall 5:30
Hazel Griggs, pianist, Town Hall (E)
Rosina and Josef Lhevinne, duo-pianists, Carnegie Hall (E)

Monday, Nov. 18
Albert Spalding, violinist, Carnegie Hall (E)
Anita Atwater, soprano, Town Hall (E)
Sergei Radamsky, tenor, Carnegie Chamber Hall (E)

Tuesday, Nov. 19
Robert Goldsand, pianist, Town Hall (E)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Gustave Becker concert, Steinway Hall (E)
Joseph Lester, bass, Carnegie Chamber Hall (E)

Wednesday, Nov. 20
Chicago Symphony Orchestra, Carnegie Hall (E)
Stell Andersen, pianist, Town Hall (E)

Thursday, Nov. 21
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, Nov. 22
Chicago Symphony Orchestra, Carnegie Hall (A)
Nathan Chaikin, cellist, Town Hall (E)
Clara Ceo, pianist, Carnegie Chamber Hall (E)

Saturday, Nov. 23
Boston Symphony Orchestra, Carnegie Hall (A)
Benjamin De Loache, baritone, Town Hall (A)
Martin Jacklin, tenor, Doris Raynor, soprano, Town Hall (E)
NBC Orchestra, Carnegie Hall (E)
Caravan Players, Carnegie Chamber Hall (E)

Sunday, Nov. 24
Simon Barer, pianist, Town Hall (A)
New Friends of Music (Adolf Busch, violinist, Rudolf Serkin, pianist) Town Hall 5:30
Bela Bartok and Ditta Pasztory-Bartok, duo-pianists, Town Hall (E)
Robert Malone Musicale, Carnegie Chamber Hall (E)

Monday, Nov. 25
Germaine Leroux, pianist, Town Hall (E)
John Charles Thomas, baritone, Carnegie Hall (E)

Tuesday, Nov. 26
Dorothy Minty, violinist, Town Hall (E)
Suzanne Aurand, soprano, Carnegie Chamber Hall (E)

Wednesday, Nov. 27
Paul Robeson, baritone, Town Hall (E)

Thursday, Nov. 28
Women's Chamber Orchestra of N. Y., Carnegie Chamber Hall (E)

Friday, Nov. 29
Sascha Gorodnitzki, pianist, Carnegie Hall (E)
Manfred Malkin, pianist, Town Hall (E)
Alan Williams, baritone, Wanita Chapman, soprano, Carnegie Chamber Hall (E)

Saturday, Nov. 30
National Orchestral Association, Carnegie Hall (A)
Harrison Potter, pianist, Town Hall (A)
Leah Effenbach, pianist, Town Hall (E)
People's Philharmonic Choral Society, Carnegie Hall (E)

Désiré Defauw, Belgian conductor, will be a guest conductor with the Detroit Symphony Orchestra during the coming season.

* * *

Alice Zeppilli has returned to New York and resumed teaching.

* * *

Rachelle Shubow, pianist, played the Weber Konzertstück recently over WNYC under the baton of Macklin Marrow.

* * *

Elsa Zebranska, mezzo-soprano, one of the new members of the Metropolitan Opera, is appearing with the San Francisco Opera in Aida and Don Giovanni.

Claire Coci Tours in Organ Recitals

Claire Coci, organist, who fulfilled 35 engagements last season in a transcontinental tour of the United States and Canada, opened her season on Oct. 2 in the Wanamaker Auditorium, New York. Miss Coci on Nov. 12 gives a recital at the Cathedral of the Incarnation, Garden City, L. I., and on Dec. 2 will be heard in New York City. Early in December she reappears at the U. S. Military Academy, West Point, N. Y.

Photo by Herbert Mitchell

CLAIRE COCI

In January the organist will tour the Southeast and also in Florida, appearing in Atlanta, Miami, Jacksonville, St. Petersburg, Bridgewater and other cities. In early April Miss Coci plays in New England and Canada.

Philadelphia Musical Events Draw Throngs

PHILADELPHIA.—The Philadelphia Orchestra concerts of Oct. 11 and 12, were notable for the appearance of two comparatively unfamiliar works on the program—the Schubert Symphony No. 2 in B flat major, and Brahms' Part-songs for Women's Voices, with accompaniment of two horns and harp. The Schubert work was delightfully melodious, and beautifully played. The four Brahms songs were sung by the Women's Glee Club of the University of Pennsylvania (Harl McDonald, director), accompanied by Edna Phillips, first harpist of the orchestra, and Mason Jones and Herbert Pierson, of the horn section. The chorus showed a fine balance of tone, excellent shading of tone and general fine training. The other numbers programmed by Mr. Ormandy were Brahms' Variations on a Theme of Haydn, and Respighi's Feste Romane. The former was glorious music superbly read and played, while the latter was well played but far from enjoyable.

Szantho Is Soloist

Enid Szantho, Hungarian contralto, was the soloist at the Philadelphia Orchestra concerts of Oct. 18 and 19, with Ormandy conducting. Mme. Szantho was first heard in Five Songs on the Death of Infants, by Gustav Mahler. In spite of the uniformly sad mood of each song, she infused them with contrasts of tone. Her voice was beautiful in quality, and was heard also in Waltraute's Narrative from Götterdämmerung, and again in O don fatale from Verdi's Don Carlos. Her voice was at its best in this final number, and she was warmly received. The program opened with the Handel-Harty Ariette and Passacaglia, and closed with the mighty Brahms Symphony No. 4, given an exceptionally dynamic reading.

Youth Concert Sold Out at Dawn

The first Concert for Youth of the season was given by the Philadelphia Orchestra, Eugene Ormandy conducting, on Oct. 16, before the usual capacity audience. (These concerts are so popular, that when the tickets went on sale, some young people who were in line at five-thirty A.M. were too late to secure them). The concert opened with the Star-Spangled Banner sung lustily by all. There followed Mr. Ormandy's transcription of the Handel Concerto for Orchestra, played recently at the regular series. Hindemith's Symphony, Mathis der Maler, ultra-modern in its harmony, and opulent in orchestration was given close attention by the youthful audience, and applauded fairly vigorously. Brahms' Variations on a theme by Haydn were warmly received. Samuel Barber's Essay for Orchestra was finely done, as was Till Eulenspiegel of Strauss. Mr. Ormandy spoke briefly before each number and in responding to an encore, pleased his audience greatly by playing Harl McDonald's Legend of the Arkansaw Traveler, which brought a storm of applause.

Sinfonietta Opens 15th Year

The Philadelphia Chamber String Sinfonietta, Fabien Sevitzky, founder and conductor, celebrated its fifteenth anniversary, with its first concert of this season, on Oct. 17, when the same program which was given at the organization's first concert in 1925, was repeated. Maria Koussevitzky, soprano, and wife of the conductor, who was soloist at the first concert, again sang the four Russian songs—two by Dargomishsky, one by Rachmaninoff and The Nightingale by Gliere. Mme. Koussevitzky held the essentially Russian feeling throughout, and particularly in The Nightingale revealed the unique beauty of her voice.

The program was a long one, beginning with the Handel Concerto Grosso in D minor, finely read, followed by Prelude to the Deluge by Saint-Saëns, with the lovely violin solo so well played by Alexander Zenker. The Tschaikovsky Andante Cantabile and a chorus from Prince Igor, were given impressive performance. Also heard were the Siloti arrangement of the Bach Air for the G string, Last Spring and Heart Wounds by Grieg, At an Old Trysting Place and From Uncle Remus by MacDowell, to all of which Mr. Sevitzky gave excellent readings and the Simfonietta equally fine performances. The closing work was the thoroughly delightful Tchaikovsky String Serenade. M.M.C.

Bartoks to Premiere Sonata on Nov. 3 at Town Hall

Bela Bartok, composer-pianist and his wife, Ditta Pásztory, will premiere in this country the former's new Sonata for two pianos and percussion at Town Hall, New York, on Nov. 3 with the New Friends of Music. This is the first visit to the United States by Mrs Bartok, who is a former pupil of her husband.

The composer is booked as soloist with many orchestras, playing his second piano concerto, and also will lecture in colleges and universities until the end of March.

Mr. Bartok will fulfill a radio engagement on Nov. 17 with the Radio City Orchestra in New York under the baton of his friend, Erno Rapee. He will be heard in his Rhapsody, No. 1, one of his earliest orchestral works. On Nov. 24, Mr. and Mrs. Bartok will appear again in Town Hall playing two-piano arrangements of works by Bach, Mozart, Debussy, Stravinsky and Mr. Bartok.

The composer's most recent orchestral score, Divertimento for String Orchestra, will be premiered on Nov. 8 and 9 by the St. Louis Symphony with Vladimir Golschmann conducting. It is scheduled for performances also by other orchestras. In New York and Philadelphia Eugene Ormandy will present this score with the Philadelphia Orchestra.

Peabody Recitals Enter 75th Season

BALTIMORE.—The 75th season of Friday afternoon recitals at the Peabody Conservatory of Music was inaugurated on Oct. 24 by Edward Kilenyi, pianist. Otto Ortmann, director, announced the list and pointed out that it is given to fulfill the wishes of George Peabody, founder of the institute, and is part of the students' training. The series has continued without interruption for 74 years.

The complete list of artists, announced by Mr. Ortmann, follows:

Nov. 1, Budapest String Quartet; Nov. 8, Kurt Baum, tenor; Nov. 15, Alexander Sklarevski, pianist; Nov. 22, Paul Makanovitzky, violinist; Nov. 29, Helen Traubel, soprano; Dec. 6, to be announced; Dec. 13, Robert Casadesus, pianist; Dec. 20, Frank Gittelson, violinist; Jan. 3, 1941, Robert Weede, baritone; Jan. 10, Maurice Eisenberg, cellist; Jan. 17, Pasquale Tallarico, pianist; Jan. 24, Margit Bokor, soprano; Jan. 31, Oscar Shumsky, violinist; Feb. 7, Austin Conradi, pianist; Feb. 14, Zinka Milanov, soprano; Feb. 21, to be announced; Feb. 28, Pro Arte String Quartet; March 7, Harold Bauer, pianist; and March 14, Virgil Fox, organist.

Donald Moore at World's Fair

Donald Moore, baritone, sang the Ballad for Americans with the Rutgers College Glee Club at the Court of Peace at the New York World's Fair on Oct. 15. Mr. Moore appears at Stuart Hall, Staunton, Va., on Jan. 4, his first visit to this state. He also will be heard at State College, Storrs and in Lakeville, Conn., as well as in several New Jersey cities this season.

McChesney on Coast

Ernest McChesney, tenor, has added to his Pacific Coast recitals one in Napa, Calif., on March 17.

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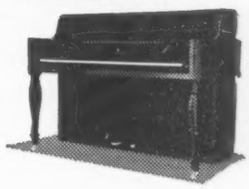

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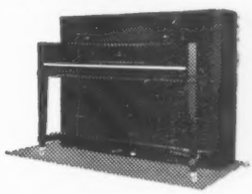

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CHICAGO

(Continued from page 3)

Douglas Beatty, King Marke. Edwin McArthur will direct.

La Traviata with Helen Jepson, James Melton and John Charles Thomas in the leads is announced for Tuesday evening, Nov. 5 when Maurice Abravanel will make his Chicago opera debut at the conductor's stand. Trovatore with Rose Bampton, Karin Branzell, Giovanni Martinelli and Carlo Morelli and Henry Weber conducting, is scheduled for Nov. 6.

No opera performances are to be given on Thursday nights since the Board of Education series has been transferred to Friday nights. On that evening Madam Butterfly will serve for the debut of Enya Gonzales as Cio-Cio-San. James Melton makes his second appearance of the week as Pinkerton and Morelli as Sharpless.

English Falstaff to Be Feature

The Chicago premiere of Falstaff in English, deferred from last season, is announced for the first Saturday matinee with John Charles Thomas assuming the role of the fat knight; Dusolina Giannini making her reentry as Alice Ford and Lydia Summers in her Chicago debut as Mistress Meg. To Virginia Haskins has been entrusted the role of Ann Page and that of Dame Quickly to Sonia Sharnova. After many years' absence José Mojica returns to make his first appearance as Fenton and a newcomer, Mack Harrell, will be Ford. Henry Weber will preside at the podium.

In the evening Massenet's Manon will bring Helen Jepson in the name part while Richard Crooks effects his operatic debut here as the Chevalier Des Grieux. Czaplicki has been cast as Lescaut and Maurice Abravanel will conduct.

In Aida, Traviata, Trovatore and Falstaff the Ballet Theatre will function. In addition to this that organization will open its gala ballet series with a performance for the benefit of the British Relief Fund. Thursday nights the Civic Opera House will not be dark since the Ballet Theatre will offer programs, the first on Nov. 7.

Stock Begins Jubilee Season

The initial golden jubilee program of the Chicago Symphony Orchestra marked the official opening of our 1940-41 season in a blaze of glory. Frederick Stock was greeted vociferously as he made his way towards the podium he has so successfully occupied for the past thirty-six years, and the audience paid further homage to the veteran conductor by rising as one as he reached the center of the platform.

The first novelty of the many to be introduced in the fiftieth season, Dr. Stock's own Festival Fanfare, written for and dedicated to the orchestra, gloriously started the festivities. In his orchestration Stock brings into play every instrument at his disposal plus the *schellenbaum*, presented to Theodore Thomas by Saint-Saëns and said to be the only percussion instrument of its kind in America. The symphonic fanfare is a fine piece of writing, built on solid foundation, symmetrical of line and of sufficient merit to deserve many repetitions. Beethoven's Eroica, played excellently, aroused the auditors to a high pitch of enthusiasm. The Strauss Till Eulenspiegel has always been one of Stock's great achievements and with the Rimsky-Korsakoff Caprice Espagnol closing the first festival program with telling effect, the throng left the home of classic music anticipating the many musical joys which this gala season promises.

Milhaud Directs Premiere of His Symphony

Darius Milhaud, first of the many noted guest composer-conductors, directed at the second concert the premiere of his own symphony, written for the orchestra's fiftieth anniversary. The novelty made a profound impression on first acquaintance and the large audience recalled the conductor-composer time and again at its conclusion. Original in form and texture, the four short movements are garbed in an idiom easy to listen to and decorative enough to hold constant attention. Brevity is one of Milhaud's virtues and he has also the knack of setting down melodious themes with ingenuity and elegance and contrasting them with not unpleasant cacophony, making his instrumentation bizarre at times, yet ever interesting. Of effacing manner, Milhaud does not pose at the conductor's stand but presents his music in a straightforward fashion; the characteristic dominates this symphony of major importance. There is nothing flamboyant in its most stunning passages and a certain tranquillity prevails throughout the score.

Frederick Stock, long recognized as a program maker par excellence, surrounded the novelty with a program of French substance, containing the none too happy Berlioz' King Lear overture, the lovely suite from Pelleas and Melisande by Fauré, the haunting Pastorale D'Ete of Honegger, the often heard Debussy Iberia with Ravel's The Waltz completing the list. All were superbly performed under the chief's ministration, and gave the habitues good reason to expend their enthusiasm for the beloved conductor and the men of the orchestra.

Guests Heard with San Carlo Opera

Thirty years have elapsed since Fortune Gallo first brought his San Carlo Opera to Chicago and in that period his organization has lived up to its epithet—that of a national institution. From October 11 to 27 the San Carloans appeared nightly in the Auditorium Theatre besides giving two Saturday matinees and true to form, the high standard of each performance offered much to laud. Among newcomers Gallo introduced Hilda Kutsukian Kostas, a native of Smyrna, who made a striking debut in the title role of Bizet's Carmen; Mobley Lushanya, Indian soprano, and Marie Powers, contralto. The Chickasaw songstress has grown immeasurably in her art since heard here last season as Aida with the Chicago Opera, for both in that role and as Leonora in Trovatore she did herself proud by the beauty of her song and the intensity of her acting. Miss Powers' voluminous contralto was heard to great advantage as Amneris and Azucena. Among old favorites Lucille Meusel, Dimitri Onofrei, Leola Turner, Sydney Rayner, Hizi Koyke, Rolf Gerard, proved outstanding in their familiar roles and shared in the favor of the habitues throughout the company's too short stay.

Woman's Symphony Enters a New Era

Mrs. James G. Shakman, president of the Woman's Symphony Orchestral Association, is an up-to-date executive. The ladies of the orchestra, formerly gowned in black frocks resembling nuns' robes, now wear striking blue with red sashes. Mrs. Shakman is in a great measure responsible for having secured Izler Solomon as conductor of this feminine organization. Only a few weeks ago the orchestra began a series of coast to coast broadcasts sponsored by the Libbey-Owens-Ford Glass Company of Toledo. Perhaps owing to this and also to the untiring efforts of the board of management, an increase of twenty-five per cent in patronage was indicated at the first concert at Orchestra Hall. Both Mrs. Shakman and Mr. Solomon believe in many rehearsals to achieve greater results; the orchestra played its initial program in a manner that outmatched any of its previous performances.

As a memorial to Mrs. Henry B. Vanzwoll, for several years president and a director since 1932, the Bach Chorale prelude, When We Are in Sore Distress, beautifully transcribed by Gordon Campbell, was played as the opening number. The Franck Symphony, had a performance above par as to tonal effect, precision and well thought-out nuance. Following the playing, orchestra and conductor were acclaimed. The Mozart ballet suite, Les Petits Riens, and especially the Perpetuum Mobile of Weber, as newly arranged by Georg Szell, gave occasion to wonder at the strides made in the past few months. Mischa Mischakoff returned to the scene of his former triumphs and as soloist won his auditors completely with a superfine performance of the Bruch Concerto No. 2.

Grace Moore Sings for 10,000 at Stadium

Every one of the 10,000 seats of the vast Stadium was filled for the free public concert starring Grace Moore and the Chicago Opera Orchestra with Henry Weber conducting, sponsored by the Chicago committee for Music Appreciation. Idol of our public, Miss Moore sang gloriously operatic arias and songs of a lighter nature and had to give many encores before the large gathering would permit her to retire. Composer Irving Berlin was honored by the Committee

Opera Plans Brilliant Opening—Milhaud Leads His New Symphony

VIRGIL FOX will make his fifth transcontinental tour in January, playing among other cities in Cincinnati, Columbus, Chicago, Seattle, Portland, San Jose, Sacramento, Pasadena, Los Angeles, San Diego, Denton, Little Rock, Winfield and Kansas City. Before Christmas Mr. Fox gives organ recitals in Wilkes-Barre, Kingston, Indianapolis, Buffalo and Erie.

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for his many contributions to popular American music and particularly for his God Bless America which was sung by more than 1,000 voices from the music and dramatic departments of the Chicago Park district.

Bertha Ott Opens Concert Series

To Clara Nelson and Naomi Shickley West, sopranos, fell the honor of opening Bertha Ott's concert series in newly renovated Kimball Hall. Miss Ott in her long career as impresario has discovered probably a greater number of budding talent than any one else and her list of debutantes for the 1940-41 season is the most comprehensive in many years.

Juilliard Scholarship Winners Announced

George A. Wedge, dean of the Institute of Musical Art at the Juilliard School, has announced the award of scholarships to the following students who attained high scholastic standing during the past school year:

Angelo Anastasio, oboe; Mario Anastasio, double bass; Richard Anastasio, violoncello, all of Waterbury, Conn.; Nina Appleton, of Oklahoma City, violin; J. William Barber, of Hornell, N. Y., tuba; Frank Barnes, of Bloomfield, Conn., violin; Martin Bella, East Port Chester, Conn., tuba; George Brackman, Brooklyn, N. Y., trumpet; Tullia Calabi, New York, harp; Bernard Chebot, Fall River, Mass., violin; Harold Conte, New Haven, Conn., French horn; Charles Dandrow, Teaneck, N. J., clarinet; Derna De Pamphilis, Whitestone, L. I., singing; Philip Doak, Grand Forks, N. D., piano; Frank Dodd, Parkersburg, W. Va., French horn; Wendell L. Dunsworth, Wichita, Kansas, trumpet; Constantine Epp, Columbus, Ohio, oboe; Arthur Ferrante, Brooklyn, N. Y., piano; Andrew Galos, Bronx, N. Y., violin; David Garvin, Hastings-on-Hudson, N. Y., violoncello; Norman Greenhouse, Bogota, N. J., violin; Lewis Hamvas, Owensboro, Ky., piano; Marion Hartman, Trenton, N. J., trombone; Julius Hegyi, New York, violin; Eugene Jacobowsky, New York, violin; Pauline Jorgenson, Portland, Oregon, violin; Dorothy Kaliff, San Antonio, Texas, piano; Benedict Kaufman, New York, oboe; Friedrich Kirchberger, New York, piano; Harry Kondaks, Bronx, N. Y., piano; Ruth Krieger, Seattle, Wash., violoncello; Manual Kroman, Schenectady, N. Y., piano; Lillian Levy, New York, violin; Miriam Lickert, Fort Wayne, Ind., harp, Myrna Macklin, Washington, D. C., piano; Jerome Maggid, Rock Island, Ill., violin; Lily Miki, New York, piano; Marjorie Mitchell, Charlottesville, Va., piano; Elizabeth Myers, Pittsburgh, Penna., singing; Margarette Price, Kingsport, Tenn., piano; Biruta Ramoska, Hartford, Conn., singing; Bennett Rich, Yonkers, N. Y., organ; Jeanne Rosenblum, New York, piano; Margaret Ross, New York, harp; David Sarser, Kansas City, Mo., violin; Elizabeth Schadauer, Madison, Wisconsin, organ; Morton Siegel, Bronx, N. Y., piano; Edith Smith, Spring Valley, N. Y., singing; Flora Strickland, Shelton, Conn., harp; Louis Teicher, New York, piano; George Weiss, Brooklyn, N. Y., clarinet; Victor Wolfram, New York, piano; Melvin Wolfsont, Richmond Hill, N. Y., trombone; Miriam Woronoff, Brooklyn, N. Y., piano; Marshal Wrubel, New York, piano; Foster Wygant, Hornell, N. Y., clarinet; Victor Cimino, New York, violin; Ronald Hodges, Montclair, N. J., piano.

Awards to newly-entering students who were successful in the scholarship examinations held in September are:

Anahid Ajemian, New York, violin; Leonard Arner, Bronx, N. Y., oboe; Elsie Arnold, White Plains, N. Y., singing; James Brennand, Newark, N. J., double bass; Muriel Dooley, Springfield, Mass., piano; Warren Eason, Mount Vernon, New York, French horn; Alan Fuchs, Brooklyn, N. Y., French horn; Robert Gotthoffer, New York, N. Y., trumpet; Richard Horowitz, Sunnyside, N. Y., tympani; Seymour Koenigsberg, Bronx, N. Y., trombone; John Morton, Charlotte, N. C., organ; Donald Pool, New York, oboe; Rudolf Querfurth, New York, violin; Frank Re, Yonkers, New York, clarinet; Edith Sagul, Donora, Penna., flute; Michael Spielman, New York, bassoon; Richard Wall, Bronx, N. Y., bassoon.

Lotte Lehmann Sings in Her 250th Rosenkavalier

Lotte Lehmann, Metropolitan Opera soprano, sang her 250th performance of Der Rosenkavalier on Oct. 16 with the San Francisco Opera Association. In honor of the occasion, Mme. Lehmann was presented with a Rosenkavalier hat by members of the San Francisco Opera Guild. The hat was by Helen Liebert.

The 250 performances which she has sung include appearances by Mme. Lehmann with 14 companies in the United States and Europe. At the outset of her career she sang Sophie and later the title role. Mme. Lehmann will give three performances of the Marschallin in San Francisco and will sing the part with the Metropolitan this season in New York and Philadelphia.

Composer Festival at Baldwin-Wallace

Mendelssohn Program to Inaugurate New Series on Nov. 30 and Dec. 1

BEREA, O.—The Baldwin-Wallace Conservatory of Music will inaugurate a new Great Composer Festival Series with a festival devoted to works of Mendelssohn on Nov. 30 and Dec. 1 in the Kulas Musical Arts Building. Three concerts and an illustrated lecture will comprise the program.

The first concert will be given entirely by outstanding students, the second by faculty members and the 65-piece Conservatory Symphony Orchestra conducted by George Poinar. The final program will include the Italian Symphony and the Hymn of Praise with Cecile W. Munk conducting the A Cappella Choir and Mr. Poinar the orchestra. Mary Marting, soprano, Emily Stretch, contralto and Allan Schirmer, tenor, will be the soloists. The illustrated lecture, opening the festival, will be given by Dr. Carleton Bullis, head of the theory department.

The series of Sunday afternoon concerts was opened on Oct. 20 by Mr. Poinar and Frieda Schumacher in a sonata program for violin and piano. On Nov. 3, Carl Schluer gives his annual piano recital on the campus and on Nov. 17 Mr. Schirmer will present a song recital. Mr. Schluer and Mr. Schirmer are respectively heads of the piano and voice departments. Mr. Poinar heads the violin department.

Dr. Albert Riemenschneider, director of the conservatory, will make a two-weeks' tour of universities and colleges in Indiana, Illinois and Iowa, visiting nine institutions. He will report his findings to the North Central Association of Universities and Colleges.

N. T.

Photo by Maurice Seymour

DANIEL SAIDENBERG, conductor of the Saidenberg String Symphony, who last year led the orchestra on the Templeton Radio Hour and during the summer months was guest conductor at several open-air concerts at Grant Park in Chicago, is at present on a tour of the East, fulfilling several engagements. More than thirty concerts are already booked for the Saidenberg Symphony for the season by the National Concert League, beginning in late October in Marion, Ind. The organization will give its regular chamber concerts at the Goodman Theatre in Chicago later in the season. Mr. Saidenberg also is appearing as a guest conductor through the country.

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New Lyric Drama Forces Begin Season

Wagner's Touring Opera Group Opens "Barber" Tour

Charles L. Wagner's touring opera company in The Barber of Seville opened a five-week season on Oct. 11 at Auburn, N. Y., presented there as the opening of a series by James E. Hennessey. Mr. Wagner organized the company, which includes four Metropolitan Opera singers, as a 30th anniversary celebration commemorating a similar production of this Rossini score in 1910 which he booked extensively and which had Alice Nielsen, Fornari, Mardones and Jeska Swartz as the principals.

The cast this season, which will be heard in 24 cities along the Eastern seaboard, includes Hilde Reggiani, coloratura soprano, Armand Tokatyan, tenor, John Gurney and Pompilio Malatesta, bassos, all of the Metropolitan. Carlos Ramirez, of the Teatro Colon, Buenos Aires, has been engaged by Mr. Wagner as Figaro. Georgia Graves and Brooks Dunbar complete the cast, with Giuseppe Bamboschek as musical director and Walter Ducloux, young Swiss conductor, as his assistant. Mario Palermo, Norman Roland and Earl Wrightson are understudies for the leading roles.

The company will be heard at the Brooklyn, N. Y., Academy of Music on Nov. 12.

New School for Social Research Offers Music Courses

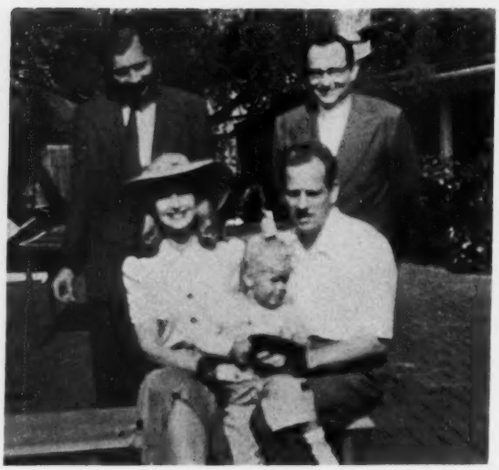
Several music and dance courses are being offered this year in the Dramatic Workshop of the New School for Social Research, New York.

Ernst T. Ferand will be in charge of both elementary and advanced classes in rhythmic movement and Maria Ley, with Trudy Goth and Jerome Andrews as assistants, will give dramatic dancing for elementary and advanced students.

Hanns Eisler is chairman of the division devoted to the musical-dramatic stage, with Mr. Ferand teaching music appreciation as well as rhythmic movement. Mr. Eisler will consider stage music and composition and Jascha Horenstein conducting. The latter course will be a laboratory for student practice and experimentation and both elementary and advanced groups will participate.

Erwin Piscator, director of the Workshop, will discuss the musical play including rehearsal activities.

Erich Leinsdorf and Herbert Graf, assisted by Joseph Turnau, will continue courses in operatic ensembles and scenes and operatic acting and directing respectively. Max Graf will lecture on special periods of opera and George Szell, noted conductor, will discuss the technic of musical interpretation and performance.



MR. and MRS. FERI ROTH ENTERTAINED

by Melvyn Douglas, an admirer of the Roth Quartet, at a party in the Hollywood home of the film star. Bella and Sam Spewak, authors and dramatists, were among the guests. Sitting, left to right: Mrs. Roth, Marie Helen Douglas, Mr. Douglas. Standing, Mr. Spewack, left, and Mr. Roth.

Roth Quartet Booked for Tours

One of its most extended seasons in recent years is under way for the Roth Quartet according to Feri Foth, first violinist. The ensemble will make five New York appearances; fulfill two tours in the West, in November and March; make two Southern tours, in January and February and also have concert appearances in the East.

The quartet will appear in Montclair, N. J.; Milwaukee, Wisc., on two occasions; Susquehanna University, Penna.; Rock Island, Ill.; Galesburg, Ill.; the University of Illinois; Urbana; Long Beach, Pasadena, and Los Angeles, Calif.; Louisiana State University, Baton Rouge, La.; El Paso, Tex.; Tucson, Ariz.; New Orleans, La.; at the festival of chamber music at the University of Georgia, making three appearances; Athens, Atlanta, Rome, Valdosta and Miledgeville, Ga.; Gainesville, and Tallahassee, Fla. (twice); Duluth, Minn.; Portland, Ore.; and many other places.

Lucy Monroe Sings National Anthem for 500th Time

Lucy Monroe, American soprano, sang the National Anthem for the 500th time in the American Jubilee at the World's Fair on the afternoon of Oct. 1. Miss Monroe was presented with a "flag" of red, white and blue flowers by the children in the cast before she appeared on the stage. On Sept. 21 she sang for 130,000 members of the American Legion in the Court of Peace. Miss Monroe recently sang for the Gold Star Mothers at Arlington.

Carnegie Hall to Give Free Lectures by Noted Artists

Carnegie Hall, New York, will sponsor twelve lectures on music free to the public this year as part of the observance of its Golden Anniversary Season. The lectures are made possible, in part, by a grant from the Carnegie Corporation.

Olin Downes, music critic of the New York Times and general director for the course, and Robert E. Simon, Jr., president of Carnegie Hall, announced the series and explained the basis for the scope and orientation of the course on Oct. 15.

The lectures will be given in Carnegie Hall on twelve Saturday mornings. Speakers will be Edward Johnson, Yves Tinayre, Leopold Mannes, Egon Petri, Albert Spalding, Albert Stoessel, Georges Barrere, Modeste Alloo, Leon Barzin and Harl McDonald. Mr. Downes was to introduce the series on Saturday morning, Oct. 26 at 11 o'clock, with a talk called Be Your Own Music Critic. He will also lead a symposium at the final lecture on April 5. Other lecture dates are Nov. 9 and 23, Dec. 7 and 21, Jan. 4 and 25, Feb. 8, March 1, 15 and 29.

Conducting Course Opened at N. Y. College of Music

Courses in conducting, score reading and instrumentation will be conducted this semester at the New York College of Music by Prof. Julius Pruever, eminent musical director and pedagogue of Europe. Born in Vienna, Prof. Pruever for 13 years was professor at the Staatliche Hochschule in Berlin, conductor and director of the Breslau Opera and conductor of the Berlin Philharmonic Orchestra. Among his pupils were Antonia Brico, conductor of the Brico Symphony Orchestra and former leader of the Women's Symphony of New York; Herbert Sandberg, first conductor of the Stockholm Opera; Mityslaw Mier-Schejewsky, until recently conductor of the Warsaw Opera; Bernard Heiden, conductor and composer of Detroit; Felix Reinshagen, conductor of the opera in Zurich; Prof. I. Jacoby, conductor Hedwigskirche and professor at the Staatliche Hochschule in Berlin; Franz Steiner, first conductor of the Berlin Radio Station; and Richter-Reichhelm, first conductor of the Essen Opera.

Photo by Verlag Scherl, Berlin

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(Continued on Inside Back Cover)

HOLLYWOOD

Premiere of Zador Opera Is Feature—De Basil Ballet in Novelties

(Continued from page 3)

lines are not quite of operatic character.

Zador's tremendous orchestral mastery is evinced from start to finish, and upon it he principally relies. It is in mass effects that the oratorio is most successful, with orchestra, organ and chorus mounting at the conclusion to a peak of impressive power and sonority. The solo voices were intoned, rather than sung, color being provided by the kaleidoscopic instrumental background. The lines were enhancements of normal speech, with no attempt to write vocal melodies as such.

Paul Keast made a splendid impression as Columbus, singing with power and personality, and displaying an admirable baritone voice. The other solo parts were largely of short phrases, and were artistically delivered by Vera de Villiers, David Laughlin, Henry Korn, David Hamilton and Robert Brink. Coates controlled the always large scope with a master hand. To open the concert, Lucien Caillet conducted an able presentation of his own transcription of the Bach D minor Toccata and Fugue.

Chamber Ensemble Heard

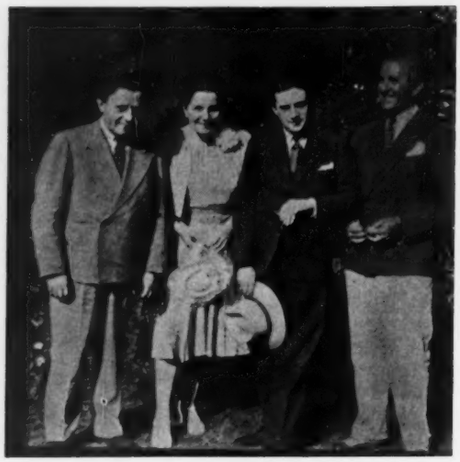
The exceptional artistry of the Brodetsky Chamber Music Ensemble was received with acclaim by a capacity audience in the Wilshire Ebell Theatre on Oct. 9. The group of 34 young musicians played with a smoothness and suavity of tone, an opulence and richness of quality and a clarity and incisiveness of attack which approximated perfection, and with the elan of youth and manifest deep love of music, place it unquestionably in the foremost rank of string ensembles. The mentor and director, Julian Brodetsky, conducted with finesse the lyrical Mendelssohn Octet in E flat, Op. 20, Alexander Tansman's rhythmical vital Triptych and the lovely Debussy Quartet.

De Basil Ballet Russe Gives New Works

Showing a company attuned to the highest artistic merit, Col. W. de Basil's Ballet Russe opened an 11-performance engagement under the management of S. Hurok and L. E. Behymer in the Philharmonic Auditorium on Oct. 11. It was led by Irina Baronova, Tatiana Riabouchinska, Tamara Toumanova, David Lichine, Dimitri Rostoff, Paul Petroff and others of choreographic consequence, yet every member of the company participated with the best of spirit and technical skill to attain a truly splendid ensemble.

It is safe to predict popularity for Graduation Ball, which received its American premiere on the opening night. It proved a delightfully gay ballet trifle with choreography by Lichine, scenery and costumes by Alexandre Benois and Johann Strauss music arranged by Antal Dorati. The spectators took to it immediately.

Another American premiere which made a decided impression was Fokine's Paganini, to the music of Rachmaninoff's Rhapsody on A Theme of Paganini, and adroitly atmospheric scenery and costumes by Serge Soudeikine. Tragedy stalks through the three scenes, as do the figures of supernatural creatures at the great violinist's elbow. Still another interesting novelty was Lichine's Protée, danced to the Debussy Danse Sacrée et Danse Profane.



A CALIFORNIA GARDEN PARTY

was given by John Brownlee, right, Metropolitan Opera baritone, for John Barbirolli, beside him, during the conductor's visit to Los Angeles. Rae Robertson, left, and Ethel Bartlett, duo-pianists, also were guests. Mr. Brownlee remained on the Coast for opera engagements. Mr. Barbirolli has resumed his post with the New York Philharmonic. The two-piano team is fulfilling engagements in the Northwest on their way East for appearances.

New Films Feature Music

The press preview of Chaplin's The Great Dictator showed some deft touches in the musical score by Meredith Willson, which was partly original and partly compiled. The shaving scene, rhythmically mimed to the Brahms fifth Hungarian Dance, was essentially choreographic. The propriety of the Wagnerian background to the scene where the Dictator plays with the globe only becomes apparent in the resolution at the climax.

Korda's latest super-feature, The Thief of Bagdad, is a shining example of visual proficiency and musical puerility, typical of the average movie producer's attitude that photography must be gorgeous, but that any kind of music will do. The musical score attributed to Miklos Rosza is trite and inanely repetitive; its best portions are second-hand Rimsky-Korsakoff.

Hollywood Jottings

Arthur Carr, composer-pianist, at present on a Midwest tour with soprano Ann Jamison, extending from Texas to Indiana, has been asked in many places to include his own compositions in solo groups. His latest work is a sacred duet, Praise, for contralto and baritone with violin, cello and piano accompaniment, introduced by Polly Pruter and Eric Johnson at a concert of Carr's compositions on Oct. 21.

The San Francisco Opera Company will again present a week in Los Angeles Nov. 4 to 9, under the management of L. E. Behymer. The company will open at the Shrine Auditorium with A Masked Ball, go to Pasadena with Manon, and return to the Shrine with Don Giovanni, Lucia di Lammermoor, Marriage of Figaro and Der Rosenkavalier.

* * *

Presenting the first of their gala productions to be staged in Hollywood Nov. 18, the Zulawinski Opera Company will feature soloists, dancers and chorus of 50 under the direction of Harold T. Zulawinski, internationally known director and teacher of singing. Leads in selections from The Fortune Teller and The Red Mill will be Martha Koren, soprano, and Norman Montapert, tenor, who was with the Los Angeles Civic Opera last year. Other soloists will be Shirley Chisholm, Howard Most, Clara Benck, Gertrude Kreig, Betty Atwater and Gloria Perona.

The corps du ballet will stage three spectacular dance numbers, Gypsy Ballet, The Dancing Lesson and Tarantella. Solo dancers are Lillian Hirsch, Mary Ellen Dressen, Ann Badovinac, Betty Michel, Anna Lindam, Arline Pearson, Nenette Archambault and Harilene Pearlman.

Balokovic to be Soloist With Kansas City Philharmonic

Zlatko Balokoviċ, violinist, will be soloist on the afternoon of Dec. 1, with the Kansas City Philharmonic Orchestra, Karl Krueger conducting.

All-Day Institute Is Newark Feature

NEWARK, N. J.—An all-day institute, arranged and presented by the Griffith Music Foundation in cooperation with various musical organizations, was held in the auditorium of the Griffith Building on Oct. 9.

Following registration, various seminars were conducted in piano, voice and violin. Egon Petri gave an illuminating résumè of the problems of piano technic today. Being a disciple and follower of Busoni, Mr. Petri provided many side-glances into the life of that musician. Similar lectures were given by Friedrich Schorr, baritone of the Metropolitan Opera, and Samuel Gardner, violinist and pedagogue. A discussion of harmonic problems by Franklin Robinson of the Juilliard School presented many new and entirely original ideas on the teaching and understanding of harmony.

Ferde Grofé, American composer and conductor, began the afternoon session with a discourse on composition. Mr. Grofé considers Stravinsky the greatest of all masters of the mysteries of the orchestra—"an incomparable genius of natural counterpoint, rhythm and orchestral color." Mr. Grofé's first song will be published shortly. It is a ballad of the west, entitled Temple Hills. He has also been commissioned by the Good News radio program to write a March for Americans.

Augustus D. Zanzig, director of music of the National Recreation Association, led the community singing prior to general addresses prepared by Geraldine Farrar, and Dr. James Francis Cooke, president of the Presser Foundation. In the absence of Dr. Cooke, his message was read by Harry Friedgut. Miss Farrar's address, The Effect of War on Music, gave a clear picture of how music and the arts flourished throughout history in spite of the ravages of war.

The afternoon session was concluded with an organ recital by Pietro Yon.

The Foundation's all-day institute reached its climax with the inaugural dinner of the New Jersey committee sponsoring distribution of recorded symphonic music, in the Crystal Ballroom of the Mosque Theatre, where more than 1,000 were guests.

Mrs. Parker O. Griffith, president of the Griffith Music Foundation, presented testimonial books to Ferdé Grofe, from Teaneck; Rodney Saylor, founder of the Bach Society; and John Finley Williamson, founder and director of the Westminster Choir School of Princeton, for their contributions to the musical life of New Jersey.

Edward T. Ingle, director of the National Committee for Music Appreciation, spoke on The National Program. This committee, which presented a lending library of recorded music last spring to the Newark Public Library, found the experiment so successful that libraries in 30 additional cities will be founded this year.

Geraldine Farrar and Dr. John Erskine were the principal speakers. Ralph E. Lum was toastmaster and Mrs. Griffith, chairman of arrangements.

FRED WERLE

Leo Rosenek Resumes Season

Leo Rosenek has returned to New York from Maine and resumed activities as accompanist and also as a member of the faculty of the Curtis Institute of Music in Philadelphia. This season Mr. Rosenek will be at the piano for Kerstin Thorborg, Metropolitan Opera contralto, at her recitals and also for her Victor recordings.

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RUGGIERO RICCI,
young American violinist, will be soloist with the New York Philharmonic-Symphony Society on Nov. 2 in Carnegie Hall at the concert sponsored by the Maple Leaf Fund, a Canadian war relief organization, and the Hadley Foundation. Mr. Ricci is under the direction of Concert Management Albert Morini.

Boston Symphony Opens Season Brilliantly

(*Continued from page 3*)

the first time that Koussevitzky had conducted the English work in Boston. When last heard here, seven years ago, Richard Burgin, the concertmaster, had directed its performance.

It is probably more difficult in times like these to fasten objective attention upon music. Though Vaughan Williams wrote no program to go with his Symphony, the mood, the immensity and the stream of human history of a vast city are clearly sensed, and one can easily become sentimental about the matter. Purely as music, however, A London Symphony is a remarkable structure and full of imagination. I prefer the scherzo and finale to the opening and slow movements, yet each of these has impressive pages.

At these performances, for the first time in this city, the third revision made to the score by Vaughan Williams, was followed. This consists largely of cuts (mostly in the finale) and such harmonic alterations as were required.

For some years the Beethoven C minor Symphony has been a Koussevitzky triumph, a marvel of precision, of nuances and glowing tone. So it was again, perhaps even more emotionally taut than before.

A week later Mr. Koussevitzky revived the Fifth Symphony by Dmitri Shostakovitch. It was another Koussevitzkyan "first time in Boston," because Mr. Burgin had been the conductor when the Symphony was originally given here in January, 1939. As one expected, Mr. Koussevitzky and his glorious instrument brought splendor and vitality to what is actually an unoriginal, long-winded, banal, thin and sterile work. To be candid, they made it sound better than it is.

These concerts began with the Overture to Gluck's opera Iphigenia In Aulis (performed with proportionately too many strings), and had for middle piece the Mozart E-flat Symphony (K. 543) With Mozart the slow movement, of celestial beauty, was the highpoint; Mr. Koussevitzky made the first movement and the finale a bit strained and too fast. Why, by the way, does one never hear the chief theme of the menuet so clearly as it ought to come out? It consists simply of broken chord phrases for the upper strings, but the harmonizing voices, practically smother the tune.

The musical season otherwise marked time until Sunday afternoon, Oct. 27, when Fritz Kreisler, appearing at Symphony Hall, opened the Celebrity Series of manager Aaron Richmond.

GARI SHELTON,
pianist, has returned from Maine and reopened his New York Studio and also resumed concert activities under the management of Bernard R. La Berge, Inc.

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Heard in the Studios

Adele Patterson

Audrey Sabetti and Audrey Augenti, sopranos, fulfilled engagements at the World's Fair during the summer. Miss Sabetti recently appeared for British War Relief in Rye, N. Y.

Saida Knox, contralto, was engaged for a concert at Mt. Hope, Williamstown, Mass. and also for a concert with Archer Gibson at the organ, and Stuart Ross at the piano. Miss Knox recently completed her third consecutive summer at the Elberon, N. J., Memorial Church. She recently sang in Newark, for British War Relief and has resumed her duties as soloist at St. Bartholomew's Church, New York City. Miss Knox will give a recital in Town Hall this season.

Virginia George, soprano, sang a return engagement at East Liverpool, O. The concert was sponsored by the Chamber of Commerce. She has appeared for the Euterpe Club at Poughkeepsie, N. Y. and sang four return engagements with the University Club of Brooklyn. Miss George also was active in church and radio during the summer. Clayton Morrell has been engaged as baritone soloist at the Church of the Ascension, Mt. Vernon, N. Y.

Lavey Axtell, soprano, has been engaged for the leading soprano role in My Maryland given by the Montclair Opera Company. She recently sang in the company's presentation of The Desert Song. Cathleen Chrisman, soprano, has joined the faculty of the University of Missouri, Columbia, Mo. Grace Huddle, soprano, has been engaged to take charge of the vocal department at Cedar Rapids, Mich.

Celeste Morton, lyric soprano and voice teacher of Dallas, Texas, has resumed her duties. She has spent the past five months studying with Adele Patterson. Catherine Killough, soprano, has returned to Kearny, N. J., where she is supervisor of music. Joyce Doncaster, contralto, during the summer sang in the American Jubilee at the World's Fair. Viola Warren, dramatic soprano, has been reengaged as soloist in the Mamaroneck Christian Science Church.

Adele Patterson and A. Russ Patterson have resumed teaching in their New York studios.

Maude Douglas Tweedy

After an active summer season at her Adirondack camp at Wanakena, N. Y., Maude Douglas Tweedy has resumed teaching at her New York studio. Several artist-pupils continued their work during the summer and she presented them in a concert at the Wanakena Hotel Auditorium. Featured were: Jeanne Palmer, soprano; Adele Rivie, soprano; Ruth Krug, contralto; Giovanni Morelli, tenor; Charles Francis, William Stark and John Roberts, baritones. Excerpts from Cavalleria Rusticana were given in costume and with scenery by Miss Rivie, Mr. Morelli and Miss Krug. Frank Chatterton and Daniel Wolf were accompanists and the latter conducted the operatic excerpts.

Jeanne Palmer was a soloist with the Naumburg Orchestra in Central Park during the summer and also was heard at Watertown, N. Y., in concert. Marjorie Hamil Nielsen, soprano, a member of the Broadway Tabernacle Choir, has been appearing in the American Jubilee at the World's Fair. Ruth Krug has become contralto soloist at St. Andrew's Episcopal Church, South Orange, N. J., and participated in the American Choral Festival over WOR with Alfred Wallenstein's orchestra. Esther Jacobson is soprano soloist at the Fort Washington Synagogue.

Carolyn Proctor, soprano, was soloist recently at the postmasters' convention in the Hotel New Yorker. Charles Francis, baritone, is singing at Montclair Congregational Church.

Adele Rivie gave a concert on Sept. 20 at the Walden School, New York. Marjorie Tollman, soprano, soloist at St. James Presbyterian Church, gave a program at the Lincoln School, Summit, N. J.

All are artist-pupils of Miss Tweedy.

Edith Griffing

Edith Griffing has returned to her New York studio from Abilene and Lubbock, Tex. Miss Griffing held master classes during August and will teach there again next summer.

Students active during the summer months included: James Burrell, tenor, in the American Jubilee at the World's Fair; Keith Davis, tenor, singing in the Fred Waring Glee Club at the Aquacade at the fair; Gordon Gaines, baritone, soloist at the Forest Hills Christian Science Church. Mr. Gaines also gave a recital in Lubbock, Tex.

Genovese-Gazzale Students Give Recital in Tenafly

Three artist-pupils of Mme. Nana Genovese-Gazzale, Mary Alexander, Carl Wild and Olivia Hann gave a recital recently at her studio in Tenafly, N. J. Miss Alexander was heard in the Voi che sapete aria from Mozart's Marriage of Figaro and numbers by Hann and D'Hardelot. Mr. Wild sang songs of Secchi, Allitsen and Foster. In addition to Elsa's Dream from Lohengrin, Miss Hann presented numbers of Franz and Charles. Edith B. Thompson was at the piano.

Viktor Fuchs' Pupils Heard in Program at Tarrytown

TARRYTOWN, N. Y.—Artist-students of Prof. Viktor Fuchs, New York and Philadelphia vocal teacher, presented an attractive program in the Hudson School. Bashka Sherer, Gertrude Janssen, Elvira DalMonte, Kay Lewis, Michael Fitzmaurice and Jan Cosman gave a program of songs and arias, all received enthusiastically by the appreciative audience. Eugen Nemish, talented Canadian violinist, added to the enjoyment of the program by his contributions. Dr. Felix Guenther ably assisted at the piano. Mr. and Mrs. McCarthy and Mr. Israel, leaders of the Hudson School were guests. Ford Crane concluded the program with God Bless America. N. F.

Pietro Yon Works Performed

During Italian Week at the World's Fair a program of choral works, composed and led by Pietro Yon, was given in the Temple of Religion which was filled. An enthusiastic throng enjoyed the melodious, musicianly works for Roman Catholic Church use. The chorus consisted of men and boys, who knew the music thoroughly, with the Civic Orchestra as instrumental background. Soloists were D. Roberts, male soprano; E. Cibelli and J. Griffin, tenors; Jan Van Bommel and G. Gelinas, baritones, and R. Scala, bass. Notably liked were the noble Regina Pacis, and Christ Triumphant, both for chorus, orchestra and organ. F. W. R.

McClanahan Begins Series of Piano Lectures

Richard McClanahan began his fall series of lectures for teachers and players at his New York studios in Steinway Hall on Oct. 12. The series is known as The Ground Work of Expressive Pianoforte Technique.

"Fundamentals of tone production and interpretation should be learned in connection with what are ordinarily called the fundamentals of technique; that is, scales, arpeggios, trills, octaves, etc.," said Mr. McClanahan. "Such matters are just as important to the player as to the teacher. Moreover, such fundamentals of technique take on a new significance when performed with the correct tone-production and with some regard for the musical implications of the sounds thus made.

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vocabulary, which are synonymous in my mind, but also a practical method or plan for taking up the various muscular adjustments and coordination used in playing, such as forearm rotation, lateral adjustment, vertical freedom, use of arm-weights, etc. Such puzzling abstractions as weight, exertion and key resistance thus become clear concepts derived from concrete experience with these simple fundamentals."

Junior League Music Mornings Will Aid War Relief

Proceeds of the 1940-41 Junior League Music Mornings, which open on Nov. 6 will be donated this year to the Junior League War Relief Fund. Robert Virovai, violinist, appears at the first session exemplifying violin music of the 18th, 19th and 20th centuries. At the second, on Dec. 11, the Barrere-Britt Ensemble will be heard, the program being devoted to Intimate Forms of Music.

On Jan. 29, Dorothy Maynor, soprano, will be featured in the Melody and Verse program. The final concert on Feb. 19 will feature Rudolf Serkin, pianist, in The Singing Keyboard. As usual, Olin Downes, New York Times music critic, who has been heard for the past three seasons, will again be the lecturer.

The programs will be presented on Wednesday mornings at the New York Junior League, 221 E. 71st St.

Hazel Griggs in Formal Debut at Town Hall on Nov. 17

Hazel Griggs, Texas-born pianist, makes her Town Hall, New York, formal debut on Nov. 17. Miss Griggs has been heard frequently, previously in intimate halls both in programs for young people and those of standard repertoire.

Emile Baume Opens Studio

Emile Baume, pianist, has opened a New York studio and will devote part of his time to teaching.

Grasse Postpones Concert

Edwin Grasse, violinist-composer, because of illness has postponed his Town Hall recital until later this season.

Ivan Galamian

Ivan Galamian, violin pedagogue, has returned from several months spent in Maine and reopened his New York studios. His artist-pupils continue active

Photo by Lipnizki, Paris
IVAN GALAMIAN

in concert and recital. Roland Gundry makes his third American tour this season and has been booked for more than thirty concerts.

Paul Makensky, young violinist who made his New York debut in Town Hall last season, includes among his engagements for this winter an appearance as soloist with the Boston Symphony Orchestra under Serge Koussevitzky.

Harry Cykman, winner of the Naumburg Foundation award, will have his New York debut recital at Town Hall in January.

Charles Petremont, another Galamian artist-pupil, will be soloist with the Indianapolis Symphony Orchestra under the direction of Fabien Sevitzky in December.

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Birmingham Holds 3rd Chamber Music Festival

By ALICE GRAHAM

BIRMINGHAM, ALA.—The third annual Birmingham Chamber Musical Festival was held Oct. 11-13, including four concerts, all presented in the Birmingham Little Theatre. It was sponsored by the Birmingham Chamber Music Society, of which Reba Tolhurst is president and Ottokar Cadek, musical director.

Each year this chamber music festival grows in the size and enthusiasm of its audiences and in artistic achievement. The 1940 festival offered a survey of ensemble literature from pre-Bach works to those of contemporary writers, the programs being planned by Mr. Cadek.

Percy Grainger, noted pianist-composer, who volunteered his services to show his unusual interest in this music, appeared both as ensemble pianist and exponent of the less familiar literature. "This Festival," said Grainger, "covering as it does the entire history of chamber music, is the first of its kind ever given in the United States. That is why, when Ottokar Cadek told me of his plans, I immediately promised to come down and accept the privilege of becoming a part of this unusual event."

Photo by Morse

PERCY GRAINGER

Rare Music of Past Revived

The first program offered the String Ensemble of twenty-five players, conducted by Cadek, with Grainger as commentator and pianist, playing the Bach Brandenburg Concerto, No. 3; the Strings and Madrigal Singers, conducted by Raymond Anderson, in two traditional 13th century English numbers; works by Dunstable-Bedingham and Dunstable; the sprightly Immovable Do (for strings), and Handel in the Strand (piano and strings), by Grainger; two superb Fantasies by Lawes and Purcell; a folk-like Love Song, and Norwegian Bridal March, by Sandby; a Romance by Jan Sibelius, and Ernest Bloch's Introduction and Rustic Dances.

The second program presented the Cadek String Quartet, Ottokar Cadek, first violin, Stephen Dill, second violin, George Gauggel, viola, Alfred Urbach, cello, in a group illustrating the development of chamber music for strings, and including rare numbers by Guillaume de Machaut, Josquin des Pres, Antonio de Cabezon, Alfonso Ferrabosco, and John Jenkins. The program continued with the colorful adagio from String Quintet for Piano and Strings, by Cyril Scott. Then came songs with chamber music accompaniment, of antique modal beauty—Anima mea liquefacta est, by Lionel Power (C.1420), for contralto and strings; O Schönes Weib, by Heinrich Finck (1445-1527), for tenor and strings; and the Old English song, Willow, Willow, set by Grainger, for baritone and strings. The singers were Martha Dick McClung, Carl Riley, and Ivan Rasmussen. There were the richly sonorous Trio for violin, horn, and piano, by Brahms, and the Quintet for piano and strings, from The Seventh Realm, by Arthur Fickenscher, with the accomplished composer at the piano.

Curtis Quartet Scores

The third and fourth programs were given by the Curtis String Quartet—Jascha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole—playing with perfect ensemble, brilliant technique, and musical understanding. One of the finest numbers was the Quartet in D flat major by Dohnanyi, in which Hugh Thomas, Birmingham pianist, gave an excellent performance.

Other artists heard were Lois Greene Seals, pianist; Martha McClung, Carl Riley, Ivan Rasmussen, soloists; Frank Miller, French horn; Helen Cullens, viola; Mary Ray Palmer, cello; Pauline Zinzer, cello; Orline Barnet Moore, harp. The Madrigal Singers included, Raymond Anderson, conductor; Agnes Anderson, Imogene Downs, Martha Light, John Light, Vernon Noah, Grace Bozenhard, Angeline Grooms, Martha McClung, Burnett Downs, J. B. King, Ivan Rasmussen.

Among the visitors were Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs; Mrs. J. Greely McGowan, Chapman, National Board member; Mrs. W. P. Baugh, Decatur, president of the Alabama Federation of Music Clubs; Mrs. Charles Dowman, Atlanta, Ga., pianist; Mrs. Harold Cooledge, president of the Atlanta Music Club; Mr. and Mrs. Burnet C. Tuthill, the former of the Memphis, Tenn., College of Music; Mr. and Mrs. Stanton Therrell, of Atlanta; Emmett Lewis and Tom Garner, of Tuscaloosa.

Philharmonic Young People's Series Directed by Ganz

The Carnegie Hall series of six Saturday morning concerts for Young People of the New York Philharmonic, founded by Ernest Schelling in 1924, opens on Nov. 2. The remaining concerts will be on Dec. 14, Jan. 11, Feb. 15, March 22, and April 19. Dr. Rudolph Ganz will conduct. The series will deal with form in symphonic music. The first program will have as its subject the Symphonic Poem, the second the Overture, the third the Concerto. The fourth will probably be drawn from British and French music and the fifth will be entirely American.

The Town Hall series, launched last season, will be given on Monday afternoons after school hours on Dec. 9, Jan. 13, and Feb. 17. This series will demonstrate the instruments of the orchestra in the course of a "musical world's tour."

STEPHAN HERO

Hero Returns from Mexico

Stephan Hero, Polish-American violinist, has returned from Mexico City where he was guest for four months of the Polish Minister, Dr. Marchlewski. He made nine appearances in that city for the benefit of war victims in Poland, France and Belgium and also gave a special concert at the Polish Legation in honor of U. S. Ambassador Daniels and his staff. Many diplomats attended his programs. His last concerts were in Puebla, at the Cene Reforma and in Monterrey. Mr. Hero has been re-engaged for concerts in April in Mexico City, Puebla and Monterrey and for the first time in Guadalajara, Vera Cruz, Tampico and Jalapa.

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